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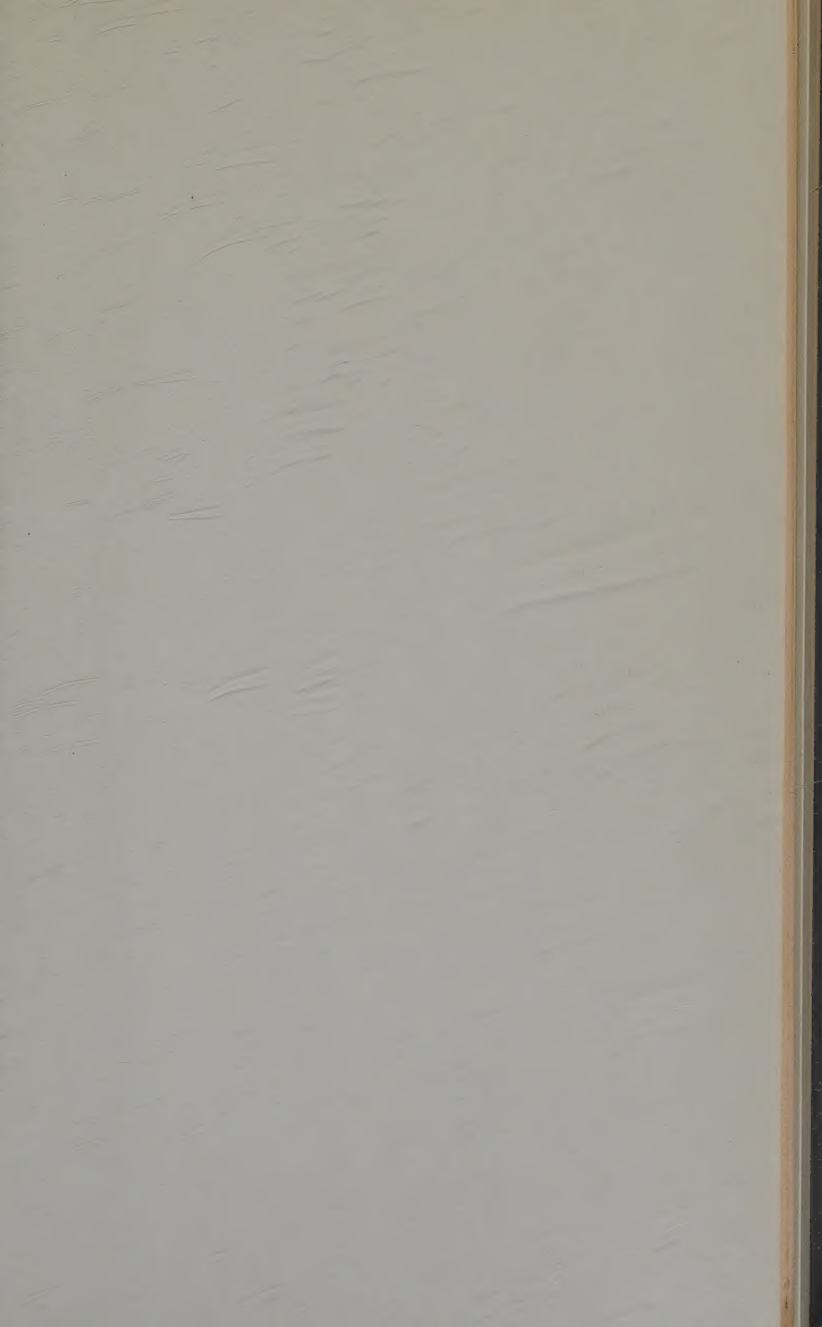
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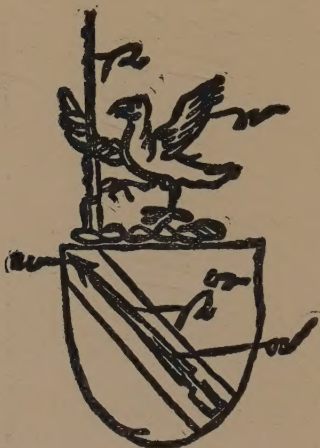






# The Shakespeare Society of New York

Incorporated April 20, 1885



To promote the knowledge and study of the  
Works of Wm. Shakespeare, and the  
Shakespearean and Elizabethan Drama

IN EXECUTIVE COMMITTEE—June 15th, 1885.

*Resolved*, That in order that the papers printed under authority of this Society may be of the highest character, and of value from all standpoints, the Society does not stand pledged as responsible for the opinions expressed or conclusions arrived at in the said papers, but considers itself only responsible in so far as it certifies by its Imprimatur that it considers them as original contributions to Shakespearean study, and as showing upon their face care, labor and research.







# VENVS AND ADONIS

*Vilia miretur vulgus: mihi flauus Apollo  
Pocula Castalia plena ministrat aqua.*



LONDON

Imprinted by Richard Field, and are to be sold at  
the signe of the white Greyhound in  
Paules Church-yard.

1593.

Publications of The Shakespeare Society of New York  
No. 10

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*A STUDY*  
IN  
THE WARWICKSHIRE DIALECT

WITH A GLOSSARY  
AND  
NOTES TOUCHING THE EDWARD THE SIXTH GRAMMAR SCHOOLS  
AND THE ELIZABETHAN PRONUNCIATION AS DEDUCED  
FROM THE PUNS IN SHAKESPEARE'S PLAYS, AND  
AS TO INFLUENCES WHICH MAY HAVE  
SHAPED THE SHAKESPEARE  
VOCABULARY

BY

*Van der*  
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Shakespeare, etc.*

THE FOURTH EDITION  
(Revised and Augmented)



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## NOTE PREFATORY TO THE FOURTH EDITION.

OPPORTUNITY of the call for a Fourth Edition of this work has been taken to add an extra chapter to suggest that, while Shakespeare practically ignored the English Bible,—the four greatest versions of which were extant during the period covering his lifetime,—yet the Liturgy and Psalter of Edward the Sixth,—attendance upon which was compelled by Elizabeth's Acts of Uniformity, during Shakespeare's nonage, and until long afterward—may have insensibly influenced his vocabulary.

I trust that the Index to the Warwickshire Dialect, added to this Fourth Edition, may facilitate the use of the work as a sort of representative dictionary of that Dialect, no less than as a study of its characteristics.

Many of the words presented in this work as dialect forms are now common to English speech wherever it is spoken, while still others certainly cannot be limited to Warwickshire to-day. But, wherever provincially used in 1564-93, it was in Warwickshire and not elsewhere that the child and boy Shakespeare first heard them, before he could have grafted them (if he did graft, or help to graft, them) upon English speech!

A. M.

PINECROFT, WESTFIELD,  
UNION COUNTY, N. J.  
*April 16, 1899.*

Hallam, in his "Literature of Europe," expresses a doubt as to whether the "Sonnets" now known as Shakespeare's were "the sugared sonnets among his [Shakespeare's] private friends," which Meres mentions as undoubtedly authentic. The following pages are devoted to an examination of a question as to Shakespeare's authorship of the first to appear of the poems—the "Venus and Adonis," only. Whether that examination shall or need be extended to the "Lucrece," the "Passionate Pilgrim," the "Threnos," and the "sonnets," is for further consideration.

Some, possibly only apparent, difficulties—not structural or literary—of a Shakespearean authorship of the "Venus and Adonis," are as follows:

I. Throughout the poem there appears to run the same stream of argument (as close readers of the Sonnets claim to have discovered), viz.: the urging of some young man (preferentially Southampton) to marry and beget offspring, and not to die "unkind."

How came it that a rustic youth lately from Warwickshire, an interior county, at that time servitor in a theater, or farmer of the horse-holding business at its doors—or its clever and competent re-writer of plays (or even writer of new plays)—became so deeply and suddenly interested in the posterity of a noble lord—or of any London gentleman?

There was a wider gulf, if possible, then than now fixed between peer and peasant. Would not such an interference, except in a social equal as well as an intimate, have been the sheerest impertinence?



II. The title-page to the first edition of the poem bore a legend from Ovid:

Vilia miretur vulgus: mihi flavus Apollo  
Pocula castalia plena ministret aqua—

Either as referring to its subject-matter, or as to its significance as a legend, this is utterly meaningless as a legend for the poem. It certainly has no connection with Venus or with Adonis, or with the boar, or with the begetting of offspring. Ovid, in this eclogue (which had not been translated, by the way, in 1596), is defending himself against the charge of being a *flaneur* and an idler. He admits that he does not work as others may. But he enumerates by name the greatest poets, in his estimation, and then exclaims, "with these I take my part. Their labors and rewards are the only objects of my ambition. Their life is the only life I care to lead," and then the above lines come in:

"The vulgar let the vulgar herd admire:  
To me may the golden-haired Apollo serve cups  
Brimming from Castaly."

But William Shakespeare was an industrious, hard-toiling young man, not in poetry, but in and about Burbage's theater. He was willing to accept any employment, and as the records abundantly show, became rich at many trades and occupations. Indeed, so multifarious were his employments that one of his rivals called him a *Johannes-Factotum*. Surely he had to make no apology for being a *flaneur* and an idler!

III. The poem is, in theme and suggestion, the

evident work of a sensualist, or, at least, of a voluptuary, as well as of a Priscian—severe and classic in literary taste and in the mold, cadence, and prosody. Every fair and frail dame in London, we are assured, kept the poem on her toilet table. But William Shakespeare was no sensualist, and certainly no voluptuary, in the year 1593. His record is exactly the other way. He had married a peasant girl early in life and, being unable to support her and their children, had come to London to find work and had found it. Neither in Warwickshire nor London had his attention been drawn toward, or his means equal to, the career of a Sybarite or of a man about town.

IV. Ben Jonson, in a familiar passage in his "Discoveries," declared that Shakespeare "wanted art"! Would he have volunteered such an assertion if Shakespeare had been the author of the poems and "Sonnets"? of the "Venus and Adonis," so calmly classic, so severely formal that even Voltaire—who called Shakespeare an "inspired barbarian"—would have admitted it into the school?

Surely the "Venus and Adonis" as little suggests the irregular genius of the plays as it resembles the patois of Warwickshire.

Was this what Jonson meant when he said that Shakespeare "wanted art": that he talked with that fluency that it was often necessary that he should be stopped (*sufflaminandus erat*, as Augustus said of Haterius): namely, that Shakespeare could not content himself with such Ἀπαξ λεγόμενα as "purple-colored," to describe the sun at dawn rising through morning mist, but must break

out, perforce, into such metaphor on the wings of metaphor as:

When the morning sun shall raise his car  
Above the border of this horizon—

or say plain “sunset,” but make it:

The sun of heaven, methought, was loath to set  
But stayed to make the Western welkin blush.

Was this that lack of “art,” and of artificiality, that must overleap itself to capture other every metaphor which metaphor suggested—the dainty defiance of rule that could not rest with calling a lady “rose-red” or “rose-cheeked” as in the poems, but must have it:

There is a beauteous lady. . .  
When tongues speak sweetly then they name her name  
And Rosa—line they call her?

“Dew-bedabbled,” says the poem. But in the plays, no *Ἀπαξ λεγόμενα* of a compound will suffice:

That same dew, which, sometimes, on the buds,  
Was wont to dwell like round and orient pearls.

“Outstripping” or “overfly” is the severe descriptive of the poem—but in the play:

When you do dance  
I wish you were a wave of the sea that you might ever do  
Nothing but that.

Surely the gentleman who will occupy his leisure in tabulating the nice and precise formalities of the poems over against the opulence of their identities in the plays, will go far in the way of disposing of

Voltaire's "inspired barbarian" as the poet of the "Venus and Adonis."

Such considerations as these led me, fourteen years ago, in 1885, to present the first edition of this work, being an attempt to discover a common or "parallelism" between the poems and the plays. I attempted this by means of the Warwickshire dialect, from the influence of which—however modified by an Edward the Sixth grammar school known to have been in existence in the town of Stratford-upon-Avon—Shakespeare had recently arrived at the capital, when, April 19, 1593, the poem was registered on the books of the Stationers' Company. And, in the course of the survey, I attempted a Glossary of the Warwickshire dialect, which, with considerable excision and augmentation, is also included in the present edition.

My purpose in these pages is, however, to present the reader with something more than a Glossary. I have aimed, by grouping the Warwickshire forms around their vernaculars, to exhibit the Warwickshire methods, modes, habits (so to speak), as well as its corruptions—often picturesque corruptions—of vernacular English, and I have subordinated my method to my chief purpose, namely, to illustrate Shakespeare. I have been myself surprised to find how the luxury of Shakespearean study even was increased by study of these Warwickshire forms, and I am sure anyone who will test for himself the demonstrations in these pages will be startled to see how new ideas of the Master (and new readings of him, too) will suggest

themselves as he proceeds. In such examination, my purpose has been to be fair and honest, and to avoid the temptation of producing a *tour de force*, or that most delicious of all literary things—a paradox.

But I must admit to have only found two words in the poem which I could even with effort succeed in tracing to Warwickshire—one, the word “tempest,” which, in Warwickshire usage, means “a rainstorm,” and the other the word “cop,” spelled *cope* in the poem and in the plays (from which, meaning to catch, I suppose our metropolitan gamin get their name for a policeman). In the plays, however, the word “tempest” does not appear to be used in the Warwickshire sense—though “cope” appears in them as well as in the poem. But, as the reader will see, there is no absolute certainty about the matter.

After fifty years of Shakespearean study and research, my friend, the late Dr. Halliwell-Phillipps, was only able to say that those who had lived as long as he in the midst of matters Shakespearean had learned not to be too certain about anything.

In my own twenty years' immersion in the same pursuit, I can only echo this dictum. My own idea of a Shakespearean “school” is one wherein every man is his own pupil-teacher, and wherein, only as he enters into or keeps out of the pretty quarrels of the commentators (always like Sir Lucius O'Trigger's—very pretty as they stand, and only spoiled by explanation)—precisely as the humor takes him, and as he himself sees fit—will he find either pleasure or profit, or enjoy himself in the least.

If anyone ever yet made a statement about Shakespeare, or about all or any of his works, which somebody did not immediately rise to contradict, I have yet to hear of it.

And I suppose that even if somebody should some day suggest that Lord Southampton himself wrote all those poems and dedicated them to himself, somebody else would cavil!

APPLETON MORGAN.

Rooms of the Shakespeare Society of New York,  
October 2, 1898.



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# A STUDY IN THE WARWICKSHIRE DIALECT.

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## *PART I.*

### THE ENVIRONMENT.

CIRCUMSTANTIAL evidence—the evidence of circumstances—may be explained away by the testimony of other circumstances. Internal evidence may be upset by context. But words are detectives that never fail to detect, and whose reports cannot be bribed, distorted, or gainsaid. No man can write in a language he has never heard, or whose written form he has never learned.

It would not have been strange or impossible that, in the numberless editions through which the Shakespeare plays passed (without the slightest editorial responsibility), in Shakespeare's own lifetime as well as in their copying and recopying in lines and parts, for those who acted in them during their stage life, their text was curtailed by passages lost or distorted, or augmented by interpolations or localisms of actors or interpolations of reporters. But the poems are before us to-day practically as they were first printed. There has been no rearrangement of verses or of stanzas, and, whether we read them in the last sixpenny edition or in the best

and most scholarly texts, or in the original quarto broadsides of Shakespeare's own day, the text is identical.

In London, in the year 1593, there appeared unheralded, from the press of Richard Field, one of Her Majesty's Stationers' Company, a poem in thin quarto, with the title "Venus and Adonis." It was exposed for sale at the sign of the Greyhound in St. Paul's Churchyard. It was rapidly sold and eagerly read by the ladies and gentlemen of the court, and made a certain literary sensation. It became, in a sense, the fashion.

Nothing like it had been seen before. The coarse and libidinous broadside was familiar enough. For the general it appeared couched in vulgar puns—or in what was just then more popular than puns—in euphuism and *double-entendre*.

But this poem, at once stately and sumptuous, voluptuous and eloquent, despotic in the classic of its prosody and the cadence of its verse, was new matter. Nothing like it had ever appeared before. Its authorship as William Shakespeare's appears to have been accepted—and the appearance of other poems and sonnets by the same author tended to confirm the statement, which certainly there was then no reason whatever to doubt.

But, later on, this same William Shakespeare became known as a mighty dramatist. The fame of his work crowded theaters, and kept the presses of Her Majesty's Stationers in employment outside of them.

Still, there was external evidence that the poet was also the dramatist. When Falstaff and his



irregular humorists took the town by storm, and in the flood of that first success, everything that could bear Shakespeare's name was rushed into print, who was there to remember the "Venus and Adonis" and the poems? They remembered that the same name was on the title-pages. That was all.

But did anybody ask for any internal evidence? Nobody then, for the comparative criticism of literary matter was not, in those days, thought of. But to-day, it has been suggested that between the poems and the plays there is no accord of internal evidence. Nothing which, in the absence of title-pages, would pronounce them as by one and the same master. Except the superiority of each, in its own kind, nothing to bind them together.

The question is a bold one to raise to-day, three centuries too late. But some, nevertheless, have asked it. And it is the scope and purpose of these pages, with a deference born of that awe which encircles the Master, but in the surety that all honest inquiry must lead to knowledge, to prepare for its discussion. It is proposed to treat the question principally in the light of the fact that, prior to the appearance of the poem—which itself preceded the plays—William Shakespeare had been, up to his eighteenth year, a resident of Stratford-upon-Avon, a Warwickshire village, where were spoken a dialect and a patois quite as distinguishable from other British dialects as from the urban English—mellowed with the many foreign contributory formatives which the commercial character of Elizabeth's London brought, as it were, into

*entrepôt*—in that city, in the years, 1585–1616. For this Warwickshire-born boy to have achieved the plays was one thing—was, let us admit, of all the miracles of genius, the most miraculous Heaven has vouchsafed mankind. To have written the poem, however inferior to the plays, genius itself would have been inadequate without the absorption of certain arbitrary rules of composition and the learning by rote (or so at least it seems to me) of the existence of certain arbitrary trammels and limitations of diction, vocabulary, and of prosody.

Everybody remembers the expressive dialect spoken by Mrs. Poyser in George Eliot's "Adam Bede." George Eliot lays the story of her novel in "Loamshire," which, it appears, is intended to be recognized as Leicestershire. But "it must not be inferred," says Dr. Sebastian Evans, of the English Dialect Society, "that Mrs. Poyser and the rest of the characters introduced into 'Adam Bede' speak pure Leicestershire. They speak pure Warwickshire; and although the two dialects naturally approximate very closely, they are far from being identical in pronunciation, grammar, or vocabulary. The truth is that George Eliot was herself Warwickshire-born, and used the dialect in the midst of which she been reared, for her Leicestershire characters; which was not much of a solecism, seeing that the two had so many points of contact." But if the English George Eliot heard in her village, among her neighbors in her youth, was Warwickshire, it could not have been a much purer speech than her young fellow-shireman, William

Shakespeare, heard in his day—almost three centuries earlier. But we know where and when George Eliot went to school, and how, relieved from Warwickshireisms herself, she realized their humor and their individuality, and so bestowed them upon Mrs. Poyser. There was not much of an Academy, not much of a cult, in Stratford town, to purify the burgher's patois in Shakespearean times. Nay, even up at the capital—in London—it was very little, if any, better than down in Warwickshire. The members of Elizabeth's Parliament could not comprehend each others' speech. This was long before there was any standing army in England. (Falstaff might have been marching through Coventry with his pressed men at about that time.) But when the soldiers Elizabeth summoned were grouped in camps, they could not understand the word of command unless given by officers from their own particular shire. And—with Stratford grammar school, or any other grammar school, in full blast—the youngsters were not taught English, rigorously as they might be drilled in Lily's "Accidence," and in the three or four text-books prescribed by the crown. Dr. Halliwell-Phillipps and Mr. Furnivall have each prepared lists of these text-books. But, amongst them all, there is not one that suggests instruction in the mother tongue. *That* the aforesaid youngsters were supposed to learn at home, if they learned it at all. And at home, as well as in this grammar school (now held sponsor for so much of the occult and elaborate introspection and learning of the plays), it is absolutely impossible that the lad Shakespeare acquired or used any other dialect than

the Warwickshire he was born to, or that his father and mother, their coetaneans, neighbors and gossips, spoke. For demonstration of this statement the credulous need not rely on the so-called Shakespearean epitaphs, and the lampoon on Sir Thomas Lucy with their puns on the names of John a'Coombe ("John has come") and Lucy ("Lowsie") [which were doubtless written by that worthy lunatic John Jordan, who so amply fooled in his time the ponderous Malone, Boswell, Ireland, and their contemporaries], but are referred to any competent chronicle of the times themselves. In fact, there is no converse to the proposition at all. It is as one-sided as a proposition in Euclid. So far, then, we are unable to supply the literary biography we had in Miss Evans's case, as to the scholastic career of William Shakespeare, baptized in Stratford Church, April 23, 1564.

When William Shakespeare, at about eighteen, went up to London, he must have been, like Robert Burns, competent, even fluent, in the dialect of his own vicinage. We know that when, later in his life, Robert Burns tried to abandon the patois in which he had earned immortality, and to warble in urban English, "he was seldom" (says his most careful biographer, Shairp) "more than a third-rate, a common, clever versifier." In considering the question whether William Shakespeare still continued to use the Warwickshire dialect or lost it in London, we must make up our minds to leave his plays out of the question. For, in the first place, a play is a play. It is the representation of many characters in a juxtaposition where the identity of

each must be exaggerated to preserve the perspective, and to tell—within the hour—the story of days or years, as the case may be. And this perspective must be shaped by experiment, altered and amended by actual representation, made to fit the date, the circumstances, the player, and the audience, and, except to conclude from the direct testimony of contemporaries, or of an author himself, that this or that author wrote himself into any one character of any play, is, and always must be, purely and fancifully gratuitous. In the second place, the fact that the Shakespeare plays contain not only Warwickshire, but specimens of about every other known English dialect, and quite as much of any one as other, cannot be omitted from this Shakespeare authorship problem. Now the condition in life implied by a man's employment of one patois would seem to dispose of the probability of his possessing either the facilities or the inclination for acquiring a dozen others. The philologist or archæologist may employ or amuse himself in collecting specimens of dialects and provincialisms. The proletarian to whom any one of these dialects is native will probably be found not to have that idea of either bread-winning or of pastime.

There are a great many strange things about these plays. They make a classical Duke of Athens mention St. Valentine's Day, and send a young girl to a nunnery—they have pages and king's fools figuring in Alcibiades' time. Pandarus speaks of Sunday and of Friday at the siege of Troy; there are marks, guilders, ducats, and allusions to Henry IV. of France, to Adam, Noah, and to Christians, in Ephesus in the

time of Pericles; a child is "baptized" in "Titus Andronicus"; Mark Antony comes to "bury" Cæsar. There are "Graves in the Holy Churchyard" in Coriolanus, there are billiards and "trumps" in Cleopatra's time and capital, and there are always French and Spaniards in plenty for the audiences which expected them, and plentiful use of terms of English law and practice, whether the play were in Cyprus or Epidamnum, or Rome or Athens; whether the days were ancient or contemporary. France and Spain were the countries with which England was oftenest at war, and which, therefore, it was most popular to disparage. The Frenchman and Spaniard were relied upon to make the groundlings roar again, pretty much as, in New York to-day, we have a plantation negro or a Chinaman, as indispensable for certain audiences. But in these same plays, however a Roman or a Bohemian may use an English idiom, there is no confusion in the dialects when used *as dialects*, and not as vernacular. The Norfolk man does not talk Welsh, nor does the Welshman talk Norfolkshire, nor does the Welshman Sir Hugh Evans, who lives in Warwickshire, use Welsh-Yorkshire, but Welsh-Warwickshire, patois, and "Fluellen" (which is of course phonetic for "Llewellen" a typical Welsh name) speaks broken English as a Welshman would, with no trace of an English dialect of any sort. The dictionary-makers assure us that there are thousands upon thousands of dialect words in the plays, or, to be exact, thousands upon thousands of words not dialectic *per se*, but used in their local sense. Moreover, sometimes these words will be used

in their local or dialect, and in their pure or vernacular, senses in the same play, or even in the same passages. Of this I shall give some examples later on, but it seems proper to note here that at least once in the plays Shakespeare introduces a dialect, *quoad* dialect, in a locality where it does not belong, and so calls attention to it and to the contrast between it and the speech of the other characters present. The occasion referred to is, of course, where Edgar meets Oswald in the fields near Dover and disguises his speech by using the Somersetshire dialect.\*

*Osw.* Wherefore, bold peasant,  
Darest thou support a publish'd traitor? Hence;  
Lest that the infection of his fortune take  
Like hold on thee. Let go his arm.

*Edg.* Chi'll not let go, zir, without vurther  
'casion.

*Osw.* Let go, slave, or thou diest!

*Edg.* Good gentleman, go your gait, and let poor  
volk pass. An ch'ud ha' bin zwaggered out of my  
life, 'twould not ha' bin zo long as 'tis by a vortnight.  
Nay, come not near th'old man; keep out, che vor,  
ye, or ise try whether your costard or my ballow be  
the harder: chill be plain with you.

*Osw.* Out, dunghill!

*Edg.* Chi'll pick you teeth, zir: come; no matter  
vor your foins.

On another occasion he uses mere jargon:

\* "King Lear," IV. vi. 239. Q. 2438, F. 2648, Bankside notation.



"Throca, movousus, cargo, cargo, cargo . . .  
 villanda par, corbo, cargo . . . Boskos thromuldo  
 Boskos. Boskos vauvado. Kerelybonso . . . manka  
 revania dulce . . . Oscorbidulchos volivorco,  
 accordo linta. . . Bosko chimurcho. Boblibindo  
 chermurco," \*

which the soldiers invent, to confound Parolles, not only with proof of his own cowardice and treachery, but with his ignorance of the language in which he claimed proficiency. And the scrap of an Irish ballad which Pistol mutters in response to the French prisoner who believes that Pistol has captured him on the field of Agincourt, is another of the numerous examples in the plays of Shakespeare's fondness for dialect forms. That what the early printer "pied" into "qualtite calme custure me" was really "gae maith cas tu re me," Mr. O'Keefe's demonstration of the real meaning of this jargon † has convinced most of us. Pistol was a linguist. He breaks out into French, Latin, and Italian, and nobody knows why he could not have picked up a snatch of Irish! But these episodes prove that Shakespeare knew perfectly well what a dialect was, and that the dialect of one section of England was unintelligible to the native of another just as it is in fact to-day—(to such an extent that I am assured that one of the difficulties at first experienced in the use of our American invention of the telephone—and a very considerable one—arose from this source).

\* All's Well that Ends Well," IV. i. 71, iii. 141.

† "Henry V.," IV. iv. 4.



All this is accounted for by our knowledge of London in the days when Shakespeare was writing the plays, its cosmopolitan character, and the motley crowds on its narrow streets. He did not need to take them—at least it is apparent that he did not take them—out of books already in print, as he did his plots and situations. His characters were all there, and he photographed them. But how, when he himself was a provincial, and came up from Stratford—when he himself was one of the motley throng in those same narrow streets? Our question does not arise as to the “*Lucrece*.” Whoever wrote the “*Venus and Adonis*” could have written (and doubtless did write) that poem. Nor does it arise as to the “*Sonnets*,” if the “*Sonnets printed in 1609* were the ‘*Sugred Sonnets among his private friends*,’” of which Meres makes mention, which only appeared in 1609, seven years before Shakespeare’s death, (when he had become rich and—doubtless endowed with that culture which wealth can bring—may have used most unexceptionable urban, courtly, and correct English)—were those we have to-day. But, as to this, others than Mr. Hallam have doubted.

But that poem, “*Venus and Adonis*,” which its dedication declares to have been the very “first heir of” the “invention” of William Shakespeare; surely, if written in Warwickshire and by a Warwickshire lad who had never been out of it, it ought somewhere to contain a little Warwickshire word to betray the precincts of its writer and its conception! Richard Grant White loved to imagine young Shakespeare, like young Chatterton and many

another young poet, coming up to London with his first poem in his pocket. "In any case, we may be sure that the poem," he says, "was written some years before it was printed; and it may have been brought by the young poet from Stratford in manuscript, and read by a select circle, according to the custom of the time, before it was published." If William Shakespeare wrote the poem at all, it would seem as if Mr. White's proposition is beyond question, so far as mere dates go. But if the result of a glossary of the Warwickshire dialect, as paralleled with the poem, is to discover no Warwickshire in a poem written by a Warwickshire man in Warwickshire, or soon after he left it to go elsewhere, it would look extremely like corroboration of the evidence of the dates by that of the dialect.

Now, the annexed Glossary—while, of course, sharing the incompleteness of all dictionaries of current provincialisms—is at least quite complete enough to prove the existence of a Warwickshire dialect to-day; and, inferentially, what must have been the barbarisms of that dialect three centuries ago. But by that Glossary it certainly does appear:

*First*, that there is and was a Warwickshire dialect;

And, *second*, that specimens of this dialect occur in every one of the admitted Shakespeare plays, but not to the exclusion of specimens of other dialects, and therefore, since the writer of the plays must have been acquainted with more than one English dialect, it is fair to conjecture that he could not have been an exclusive user of any one of them.

But this entire absence of Warwickshire dialect in "*Venus and Adonis*," written by a Warwickshire lad (which Mr. Grant White could not account for on the date of its appearance in print except by believing that its young author brought it with him to London in his pocket), is not the only mystery created by the internal evidence. For it cannot be urged that, in treating the classical theme, no opportunity occurred for employment of words and idioms peculiar to Shakespeare's own native local dialect; the growth of the necessity in the expression of rustic wants and emergencies only. The fact is exactly in this instance the reverse. For example: In line 657, Venus calls jealousy a "carry-tale," that is, a gossip or telltale. There happen to be (as we see from our Glossary) two Warwickshire words, "chatterer" and "pick-thanks," for this descriptive. The latter is used in the plays in "*1 Henry IV.*" III. ii. 25, while, in "*Love's Labor's Lost*" (V. ii. 464) the descriptive appears as "mumble news." But for the picturesque compound "carrytale," certainly no recourse to any dialect was had. And again—whenever the dialect consists in the usage rather than the form of the word—the word is used in the plays, sometimes in the common and sometimes in the local sense; but in the poem, always in the proper and usual sense. For example: we find by our Glossary that "braid" and "braided" in the plays are used in the sense of shopworn—or not worn out by use. But in "*Venus and Adonis*" we have the word as we employ it to-day: "His ears uppricked—his braided hanging mane." Again:

in the plays we have the word "gossip" continually, sometimes in the sense of a "Godparent" (which is Warwickshire and other provincial usage), and sometimes in the ordinary sense, to express which a Warwickshire man would have said "pick-thanks" or "chatterer." The word "chill," which, in Warwickshire, means *to warm*, to take the chill off, is used in that sense once ("As You Like It, IV. v. 56), but everywhere else in its ordinary sense of to touch with frost, or to cool. Again, any musical instrument is called in Warwickshire "a music," and here in the single play of "Hamlet" we find it so used ("Let him play his music," II. i. 83), while everywhere else the word has its usual meaning. Side by side in "Macbeth" we find the word "lodged" used in its vernacular meaning of providing with sleeping quarters ("There be two lodged together," II. ii. 26), and in the Warwickshire sense of corn that a heavy storm has ruined ("Though bladed corn be lodged," IV. i. 55). Not to multiply instances, which the reader can select for himself from Mr. Bartlett's or from Mrs. Clarke's concordance, or (but less accurately) from Dr. Schmitt's "Shakespeare Lexicon" —note that in "Henry VIII." "stomach" is used in the sense of a masterful, or overbearing, disposition, as in Warwickshire to-day; as the name of the proper digestive organ; again in the sense of appetite; and, yet again, to mean valor or spirit, just as in "Richard III." the word "urge" occurs side by side in its good old English meaning and anon in its present Warwickshire sense of to irritate, annoy, or tease; and never are the above instances of

double usage by way of pun or play upon the words themselves.

It further appears that there are in this entire poem of eleven hundred and ninety-four verses scarcely a score of words to comprehend which even the most ordinary English scholars of to-day would need a lexicon. But on examining even these words, it will be found that they have a source entirely outside of Warwickshire or any other one dialect—are, in fact, early English words, mostly classical; never in any sense local or sectional. The following schedule renders this apparent:

Banning (326)—Cursing. The word is used in this sense in "Lucrece," line 1460, "2 Henry VI." II. iv. 25, and is so used by Gower, "Confessio Amantis, (1325), ii. 96, "Layamon" (1180), ii. 497, and is good middle English.

Bate-Breeding (655)—In the sense of a stirrer-up of strife. Bate in the sense of *strife*—is middle English—occurs in the Coventry Mysteries, p. 12, and is the origin of our word *debate*.—To bait a bull was later: Shakespearean English, and the verb to bait, meaning to worry to death, is still common.

Billing (366)—Is the act of birds putting their bills together. It is impossible to trace it further back than Layamon, who wrote, perhaps, about 1180.

Clepes (995)—She clepes—she calls him—in its various forms of clepe, to call, yclept, called, named, is so old that it was even practically

obsolete before Shakespeare's time, or at least pedantic.

Coasteth (870)—To coast—to grope one's way—a beautiful metaphor—to sail or steer as by sounds or lights on a coast; to move as a ship does in the dark—gropingly. Venus guides herself by the sound:

Anon she hears them chant it lustily,  
And in all haste she coasteth to the cry.

A boy, Stratford-born, whose first journey was to London, would know nothing of the seacoast.

Combustions (1162)—A good, though not a common English word.

Crooked (134)—Had, long before Shakespeare's day, assumed the meaning, which is now reappearing, *i. e.*, out of the ordinary—ill-favored, dishonest, ugly in person or character—is of Scandinavian or Celtic origin.

Divedapper (86)—A dabchick, a species of grebe, a small bird common all over England, sometimes printed *dapper*; the only dialectic form is the Linconshire "dop-chicken."

Flap-mouthed (920)—Long-lipped—like a dog—as old as Piers Plowman (B., vi. 187, 1396).

Fry (526)—Meaning the spawn of fishes—is Scandinavian. "To the end of the FRI mi blissing graunt i." To thee, and to thy seed, I grant my blessing. — *Wyckliffe's Bible*.

Jennet (260)—Comes from the Spanish, and is used repeatedly in the plays.

- Lure (1027)—In the sense of decoy or call. Used in Chaucer, "Canterbury Tales," 17,021. Middle English.
- Musits (683)—Musit is a hole in a hedge. It comes from the French musser, to hide, conceal, and is nowhere a local word.
- Nuzzling (1115)—To root, or poke with the nose, as a hog roots. Older than Shakespeare and not yet obsolete.
- O'er strawed (1143)—Overstrewn. In Anglo-Saxon means to put in order. Used in Palsgrave; also in the plays frequently.
- Rank (71)—A poetical use of the word, applying it to a river overflowing its banks.
- Scud (301)—In the sense of a storm, or a gust of wind. This is an English provincial (though not a Warwickshire) word. In the sense used in the plays, to carry, or run along. It is of Scandinavian origin.
- Teen (808) Used by Chaucer in "Canterbury Tales," 3108. Anglo-Saxon in its oldest form. In Icelandic it appears as tjon—means *sorrow* or *woe*.
- Trim (1090)—"Of colors trim." To apply this word (meaning, of course, *neat*) to colors is a poetical, not a local usage.
- Unkind (204)—A poetical use—she died unkind; that is, died a virgin—not in the plays in this sense.
- Wat (697)—Is a familiar term for a hare; similar to Tom for a cat, Billy for a goat, Ned for ass, etc. In old English it was spelled *wot*. It occurs in Fletcher, thus: "Once concluded



out the teasers run all in full cry and speed, till WAT's undone." But it does not appear to linger (if it ever was used) in Warwickshire.

Urchin (1105)—Not a dialect word. In all dictionaries, archaic and contemporary, and familiar throughout England in Shakespeare's time. The peculiarity of its use in the poem, "Urchin-snouted (*i. e.*, hedgehog-snouted)—boar—seems to me to arise from the fact that, though used in the poem in the sense of hedgehog, curiously enough the word is used in some other sense or senses (what exactly it is perhaps difficult to say) in the plays. To wit: in the "Tempest," we have "Fright me with urchin-shows" (II. ii. 5). Evidently Caliban could not well be frightened by shows of hedgehogs, for earlier in the same play Prospero has threatened urchins as plagues to come at night. "Urchins shall, for that vast of night," etc. (I. ii. 326). In the line, "ten thousand swelling toads, so many urchins" ("Titus Adronicus," II. iii. 101), the word may be used in its proper sense of hedgehog, but in "The Merry Wives of Windsor" (IV. iv. 48), when Mrs. Page proposes to dress "her daughter, her little son, and three or four more of their growth" "like urchins, ouphs, and fairies," she must, like Prospero and Caliban, have had in mind something very different from the small quadruped which rolls itself into a ball to resist attack, but attacks nobody itself.



Did Shakespeare write "Venus and Adonis"? The tendency of the following pages is to prove it doubtful, if not impossible; and yet, frankly, I am unable to convince myself either way. The subordinate argument of the poem is the same as that of the Sonnets—viz., to encourage a handsome youth to beget offspring, which may prove something; and Hallam ventured to doubt if Shakespeare wrote the Sonnets now called his, though he may have written those which Meres mentioned. The single passage in the poem which sounds to me like "Shakespeare" is where Venus sobs in the midst of her commonplace monologue over the departed Adonis: "What tongue hath music now?" I do not place much stress upon the banalities of the poem, such as

he intends

To hunt the boar with certain of his friends—

or

the queen

Intends to immure herself and not be seen—

for Shakespeare often nods in just that way.

But there are some touches in the poem which seem to me to show a country lad's, or a recent country lad's, hand. In the dedication the phrase "never after EAR (that is, plow) so barren a land" is one of them. Another striking one is where Adonis, outstripping the wind in speed, is said "to bid the wind a base." This is an allusion to the rustic game of "prisoner's base"—the point of which every country lad knows is for the prisoner to run to a goal or "base," and for the jailer to head for it also, to prevent his reaching it. If

Southampton, or any courtier, had written the passage, plenty of other figures would have occurred to him. Again, in the passage where, with extravagant euphuism, Adonis' open mouth is said to resemble

Red morn, that ever yet betokened  
Wreck to the seaman, tempest to the field,

the first allusion is, of course, to the old saw that at

A rainbow in the morning the sailors take warning,

and the other to a rainstorm—which, in Warwickshire dialect, is called a “tempest.”

Euphuism is said to have been so popular in London that experts advertised to give instruction in the art, and there are three other instances at least in the poem that are quite too extravagant, viz.:

When he beheld his shadow in the brook, the fishes spread it (*i. e.*, the shadow) on their gills; where Adonis is said to be buried in the dimple on his own cheek; or where Venus, beholding the dead body of Adonis through her tears, sees double, and so is said to be herself the murderer of the extra Adonis! Of the words “cabin,” “cabinet,” it seems odd that the boar's den and the socket of one of Venus' eyes should equally be called a “cabin,” and that the nest, or lighting-place, of a lark should be called a “cabinet.

I confess, too, to a difficulty with the word “cope,” in the line,

They all strain courtesy who shall cope him first.

The phrase, *to cope with*, that is, to strive with, or to fight with, or to emulate something, is good classical English, but, used transitively, it may be the Warwickshire dialect word “cop”—pronounced *coop*—meaning to catch.

The word “coop” is once used in the plays in this sense:

And coops from other lands her islanders.  
—*King John*, II. i. 25.

And the word “cope” (unless it is the same word) seems to be used also in that sense three times, viz.:

Ajax shall cope the best.  
—*Troilus and Cressida*, II. iii. 275.

How long ago, and when he hath, and is again to cope your wife.  
—*Othello*, IV. i. 57.

I love to cope him in these sullen fits.  
—*As You Like It*, II. i. 65.

As there is no means of determining the matter, one conjecture is as good as another as to these, for unfortunately the orthography of the quartos is unreliable, and of the folios no better.

The words “musits” (openings in hedges)—“slips” (counterfeit money)—“unkind” (used four times in the poem in the sense of disinclination in either sex to the procreation of children); “overshut” (to conclude or close a transaction); “crank” (to run back and forward, crossing one’s own track, or dodging a pursuer); “direction” (meaning a physical instinct); “lawnd” (for a lawn or green-sward); “chat” (meaning conversation—the War-

wickshire form would be "clat")—may be misprints. But they are not, anyhow, Warwickshire words. When Venus says her eyes are gray (blue eyes being called "gray" eyes in Elizabeth's day), she certainly does not use Warwickshire dialect.

Scholars who have within the last forty years raised the most interesting questions as to whether Shakespeare was, after all, the author of the plays called his have always laid much stress upon what are known as the parallelisms between the plays and contemporary and neighboring literature. These "parallelisms," however, have not strengthened whatever strength the anti-Shakespeareans have been able to marshal. For what poet, predecessor, contemporary, or successor does not Shakespeare—who was not one, but every man's epitome—"parallel"? or, what writers or sets of writings, produced in an identical era and generation, in an identical neighborhood, and political, social, and economical environment, would not "parallel"? It is notable, however, that whatever else may or may not parallel, the poems and the plays certainly cannot be paralleled either in style, method, diction, or music. In the hundreds of differing moods and styles of the plays there is absolutely not a line which suggests the poem; the single exception (if it is an exception) being in the line of the "Venus and Adonis":

And, beauty dead, black chaos comes again !

and where Othello (III. iii. 92) says of Desdemona, line 1000,

And when I love thee not, chaos is come again !

In line 870 of the same poem occurs an analogy, which seems, by reason of the surrounding context, remarkable enough to warrant a paragraph by itself. The line runs

And all in haste she coasteth to the cry.

Here Venus is represented as catching the cry of the hunt in the distance, and endeavoring to come up with it guided by her ear alone. To express this, the poet selects a word which brings up the image of a ship steering along a coast, blindly, as if fog-bound; groping its way by means of signs or sounds on shore. Is it possible that a poet, not a seafaring man, nor himself familiar with a sea-coast or the habits of mariners, whose whole life-time had been passed in an interior country, should have employed this figure? The word *coasteth*, in this analogy, cannot be found in English literature earlier than the poem,\* and probably it has never been used elsewhere from that day to this, except in "Henry VIII.," supposed to have been written fifteen years later ("The king in this perceiveth him, how he coasts and hedges his own way"—III. ii. 38). Now "Henry VIII." is the play which Spedding, Gervinius, Fleay, and the English verse-testers think was written in great part by Fletcher. But scene ii. of Act III., where the above lines occur, is by nearly all of these gentlemen assigned to Shakespeare. As to the word "cabin" we may not speak with equal confidence. Its use in "The Tem-

\* It is used later, in the play, "The Loyal Subject" (1618): "Take you these horses and coast 'em," Act V. scene ii.

pest " four times,\* and once each in " The Winter's Tale," † the " Richard III.," ‡ the " Hamlet," § and the " Antony and Cleopatra," || in its modern nautical sense, is, on the other hand, offset by its use in " Twelfth Night," ¶ in its modern landmen's sense of a hut or small dwelling-place on shore, and the use of *cabin* as a verb in " Titus Andronicus " \*\* and of " cabined " as a participle in " Macbeth." †† And it may have been natural enough to find a country lad speaking of the sockets of a goddess's eyes as *cabins* (line 1038), since if he had before spoken (line 637) of a boar's den as a *cabin*, the Warwickshirean did not use the word in his dialect. He said " whoam " and " house " and " housen "—and the verb *to cabin* would naturally have been *to housen*, that is, to put into a house to shelter. However, as the root is the mediæval Latin *capanna* or *cabanna*, the word might have been used in that sense in Warwickshire!

But, as to even what unmistakable traces of Warwickshire the plays present, the commentators are unable to agree. While, for example, Mr. King †† urges that the use of " old " for *frequent*, by the drunken porter in " Macbeth," proves the Shakespearean authorship of the porter's soliloquy, Coleridge §§ dismisses the whole soliloquy as containing " not one syllable " of Shakespeare. " The low

\* I. i. 15-18, 28, II. 197.

† III. iii. 24.

‡ I. iv. 12.

§ V. ii. 12.

|| II. vii. 137.

¶ I. v. 285.

\*\* IV. ii. 179.

†† III. iv. 24.

‡‡ " Bacon and Shakespeare, a Plea for the Defendant," Montreal, 1877.

§§ " Literary Remains," ii. 246-247.

soliloquy of the porter," says Coleridge, "and his few speeches afterward, I believe to have been written for the mob by some other hand, perhaps with Shakespeare's consent, and finding it take, he—with the remaining ink of a pen otherwise employed—just interpolated the words, 'I'll devil porter it no further; I had thought to let in some of all professions that go the primrose way to the everlasting bonfire.' However, of the rest not one syllable has the ever-present being of Shakespeare." But he fails to notice the almost literal repetition of the sentiment in "All's Well that Ends Well" (IV. v. 54): "They'll be for the flowery way that leads to the broad gate and the great fire." (A capital illustration of the value of internal evidence in writing Shakespearean biography!)

As a rule, dialect is used by the low-comedy characters of the plays, and in the comic situations. While the source of the plot of almost every play is known, and the original of many of the speeches, in Hollinshed and Plutarch and elsewhere, yet, of these comic situations, speeches, dialogues, and personages, no originals can be unearthed by the most indefatigable commentator. Whatever else Shakespeare borrowed, these—so far as any traces exist—we find to have been his own. He often repeats his own conceptions, amplifying and perfecting them, as Launce is enriched into Launcelot Gobbo, or Elbow into Dogberry, Parolles into Pistol, etc. But there was no model for them. They are creations pure and simple, and, for one of them—the character of Ancient Pistol—it may be said that nowhere in all literature or in any lan-



guage has even an imitation been attempted. Yet it is in these very plays, side by side with the patois of the clowns and wenches, that the English language rises to flights the sublimity of which it was but once more—in the King James Version of the Scriptures—to attain.

“The Warwickshire dialect even to-day is unmistakable. The vowel always has a double sound, the *y* sometimes present, sometimes not; either *aäl* or *yaäl*. *D* and *j* interchangeable (as *juke* for *duke*): the nominative and accusative transposed—(as *us done it*, *He done it to we*.) *Thou* never heard. In general the 2d person singular not used in Warwickshire, except occasionally to young members of a family, and then always in the form of *thee*—that is ‘*ee*.’ For the emphatic nominative—*yo* like the Lancashire. For the accusative, *yer* without any sound of the *r*. The demonstrative *those* never heard among the common people (unless when caught by infection from the parson, etc.) *self* pronounced *sen*. The *f* never heard in *of*, nor the *n* in *in*. The *y* as well as the *h* silent or compensated for, in words where it does not belong. So *ēar* will be pronounced *Year*. But *head* will be pronounced *Yed*. Ah, the long sound of *a*, prefixed to most active verbs and adjectives, as *a-coming*, *a-shearing*, *a-ploughing*: *adry*, *athirsty*, *acold*, *a-ungry*, or for the preposition, *on*—as *atop*, *awheel*, *a-foot*; or, for *in*—*ato* for *in two*: (Cut it *ato ooth thee knife* = cut it in two with your knife), or even prefixed to prepositions themselves: as *come anear me noo!* Don’t get anigh them ’osses. A (ah) is



almost unvariably used for the verb *has*. ‘Ho, ho!’ quoth the devil. ‘’Tis my John a’ Coombe,’ as in Shakespeare’s familiar pun—to-day.”

I am indebted to Mr. Jesse Salisbury of Little Comberton for the following specimens of pure modern Warwickshirean. Here is a village wag, drawing on the credulity of his fellows:

“Wer did I get ere big taters from? well, I’ll tell yū. Ower Tom un I wus at work in brickyard, look, un bwutman as ’ad come up river from Gloucester, thraowed two or three goodish taters out o’ bwut; so we picks ’em up un peels ’em fur dinner. Well, atter we’d peeled ’em we thraows peelin’ on to a yup o’ rubbidge, bricks’ inds un that, un thought no moore about it. Well, in a fāow wicks’ time I siz a bit uv a wimblin top a comin’ up among bricks’ inds, un I sez to Tom, sez I, ‘Now we wunt touch that theare tater, but we’ll wait un see what sart uv a one ’e is, look thū.’ So when it wus time to dig um up (un there seemed smartish faow at the root), we dug round um keerful like so as nat to spwile eny on um, un on you’ll believe I, thay wus biggest taters as I ever sin. The biggest on um wus so ’eavy that ower Tom un I ’ad to carry ’im away between us on ’ond-borrow. Now, chaps, let’s ’ave another ’arn cider un get on.”

And here is a local folk-tale—a story told by a thrasher-man, who has tramped to hire out for harvesting time, to his mates in the field.

“The Devil once called on a farmer and exed ’im

if he could give him job. 'What con'st do?' said the farmer. 'Oh! enything bout farm,' said devil. 'Well, I wans mon to 'elp mŭ to thresh mow o' whate,' sez farmer. 'All right,' sez devil, 'I'm yer mon.' When they got to barn, farmer said to devil, 'Which oot thee do, thresh or thraow down?' 'Thresh,' says devil. So farmer got o' top o' mow and begun to thraow down shuvs on to barn flur, but as fast as 'e cud thraow 'em down devil ooth one stroke uv 'is nile,\* knocked all the carn out on um, un send shuvs flying out o' barn dooer. Farmer thought as had got queer sart thresher-mon; un as 'e couldn't thraow down fast enough far 'im 'e sez to 'im, '*Thee* come un thraow down oot?' 'All right,' sez devil. So farmer gets down off mow by ladther, but devil 'e just gives lep up from barn flur to top o' mow, athout waiting to goo up ladther. 'Be yŭ ready?' sez devil. 'Iss,' sez farmer. Ooth that devil sticks 'is shuppick into as many shuvs as ood kiver barn flur, an thraows um down. 'That 'll do fur bit,' sez farmer, so devil sat down un waited t'll farmer 'ud threshed lot, un when a was ready agyun, 'e thraow'd down another flur full; un afore night they'd finished threshin' whole o' mow o' whate. Farmer couldn't 'elp thinkin' a good dyull about 'is new mon, fur 'e'd never sin sich a one afore. ('E didn't knaow it wus devil, thŭ knaowst, 'cos he took keer nat to let farmer see 'is cloven fut.) So marnin' 'e got up yarly un went un spoke to cunnin' mon about it. Cunnin' mon said it must be th' devil as 'ad come to 'im, un as 'e 'ad exed 'im in, 'e couldn't get shut

\* See Glossary, *post*.

on 'im athout 'e could give 'im job as 'a couldn't do. Soon atter farmer got wum agyun, 'is new mon (the devil) wanted to knaow what he wus do that day, and farmer thought 'e'd give 'im 'tazer; so he sez, 'Goo into barn, look, un count number o' carns there be in that yup o' whate as we threshed out istaday.' 'All right,' sez Old Nick, un off a went. In faom minutes 'e comes back and sez, 'Master, there be so many' (namin' ever so many thousan' or millions un odd, Id'na 'ow many). 'Bist sure thee'st counted um all?' sez farmer. 'Every carn,' sez Satan. Then farmer ardered 'im goo un fill 'ogshead borrel full a water ooth sieve. So off 'e shuts agyun, but soon comes back un tells farmer e'd done it; un sure anough 'a 'ad; un every job farmer set 'im to do was same. Poor farmer didn't know what to make on it, fur thaough 'e wus a gettin' work done up sprag, 'e didn't like new mon's company. 'Owever, farmer thought he'd 'ave another try to trick 'im, un teld devil 'e wanted 'im goo ooth 'im a-mowin' come marnin.' 'All right,' sez old un, 'I'll be there, master.' But soon as it was night farmer went to the fild, un in the part the devil was to mow, 'e druv lot o' horrow tynes into ground amongst grass. In marnin' they got to the fild smartish time, un begun to mow; farmer 'e took 'is side, and teld devil to begin o' tother, where 'e'd stuck in horrow tynes thu knaowst. Well, at it went devil, who but 'e, un soon got in among the stuck up horrow tynes; but thay made no odds, 'is scythe went thraough 'em all, un only every time 'e'd cut one on um thraough, esezt farmer 'bur-dock, master'; un kep on just the

same. Poor farmer 'e got so frightened last, 'e thraough'd down 'is scythe un left devil to finish fild. As luck ood 'ave it, soon atter 'a got wum, gipsy ooman called at farm 'ouse, and seein' farmer was in trouble exed 'im what was matter; so 'e up un tell'd 'er all about it. 'Ah, master,' 'er sez to 'im, when 'e 'ad tell'd 'er all about it; 'you 'a got devil in 'ouse sure enough, un you can ainst get shut on 'im by givin' 'im summut to do as a' caunt manage.' 'Well, ooman,' sez farmer, 'what's use o' telling mü that? I a tried every thing I con think on, but darned uf I cun find 'im eny job as a' caunt do.' 'I'll tell you what do,' sez gipsy ooman; 'when 'a comes wum, you get missis to give 'im one uv 'er curly 'airs; un then send 'im to blacksmith's shap, to straighten 'im on smith's anvil. 'E'll find 'a caunt do that, un 'e'll get so wild over it as 'e'll never come back to yũ agyun.' Farmer was very thankful to gipsy ooman, and said 'e'd try 'er plan. So bye 'n bye in comes devil, un sez, 'I a finished mowin', master; what else a you got far mü to do?' 'Well, I caunt think uv another job just now,' sez farmer, 'but I thinks missis a got a little job for thũ.' So 'e called missis, un 'er gan devil a curly 'air lapped up in bit o' paper, un tell'd 'im goo smith's shap, un 'ommer that there 'air straight; un when 'a was straight to bring 'im back to 'er. 'All right, missis,' sez devil, un off a shut. When 'a got to smith's shap, 'e 'ommer'd un 'ommer'd at that there 'air on anvil, but moore 'e 'ommered, the cruckeder 'air got; so at last 'e thraowed down 'oomer and 'air and baowted, un niver comed back to farmer agyun."

This is nineteenth-century. The following is of earlier date:

OLD MAN (*meeting lad with fishing pole on his way to the Avon*). E waund thu bist agwain fishun?

LAD. Yus, gaffer, E be gwan pint umbit. You used go aince a whiles, didn't yu?

OLD MAN. Oy breckling, E 'ad girt spurt times. E mind gwain Bricklund Bank aince und reckons Tasker Payne went an all. Doost mind oawd Tasker? Uns yused ca 'im Bo Naish cos weared white 'at. Wul, uns baited ole come marning, and uns forcasted t' ave old spart, but daas 't, we 'd naught but one or two nibbles fust. Ainse summat tuk float as if auld hundud 'd a bin on yend ov line. So E picks up stale and pugged an' pugged un fish 'e pugged like es ed pug me into river. Well, E let fish ave girt run sowst' tire 'im bit thu knaowst. Then E yuzzies 'im up bit. But lars, E reckoned E ad summat on line bigger 'n E yever ketched afore. So E sez Tasker, "Tasker, us shall ave pother getting this ir oot, look thu!" Well, doost reckon me 'n Tasker could land 'em? Na, no moore ner as ad been Oawd Ingleund ooked on line. Bit funder, thaough wuz zum Pawsha chaps, Mark Russell, oawd Red-nob Chucketts, un er two thayre buttys. Thee mindst Red-nob, doosn't? Ah, thu shoodst sin un, reklin, when Lard Coventry come age, when Brud strit long o' Pashaws' wuz a chock tables un faolks sittin' down dinner at un an caddle enow t' pheeze divil 'imself! Plum puddins in waggin loads bless thu, trows E stons there. Poor aowd Red-nob, E con zee um naow, walkin'

daown chiver arm un arm long yung Gunneral, as masterful as if ees is even Christian und Lard Coventry's carredge keepin' tune long o' musicians uth' and bell.

LAD. But wha bout fish, gaffer?

OLD MAN. Ah, uns all maniged t' get in oot water, un e wuz roomthy! Wull, there! e was dyul t' big to 'elp 'long. E wuz grumpus er summat that. Zo uns cut shive oot o' midst ov um all roun' un left orts on Bank. Never sin sich fish afore nar sense.

LAD. Maybe E shull find bwms agin Bricklund Bank naow, gaffer?

OLD MAN. Doesnt thee terrify un, reklin! That thee oont für Master Bomfud 'elped farry un chats in cyart und burned mang un sewed ashes in feld o mangles, un Master Bumfud canks yit that wuz best crap mangles ever kindled that lay. Fain they all'd fishlike! Them wuz ussun words. But 'z wear in soon reklin. Better shog. Mind nat tumble water!

Of course, in all of the above, the *H* is transposed.

As to the conjugation of the verbs most in use in colloquial speech, the Stratford-on-Avon, Warwickshire usage, was doubtless in Shakespeare's day practically as at present. Certainly it was not less barbarous.

#### TO BE.

##### *Present.*

I be.

We be.

Thee bist.

You be.

'E or 'er is.

Thaay be.

*Past.*

I wuz.	We wuz.
Thee wust.	You wuz.
'E wuz.	Thaay wuz.

*Negative (present).*

I byunt.	We byunt.
Thee bissent.	You byunt.
'E yunt.	Thaay byunt.

*Negative (past).*

I wuzzent, <i>or</i> wornt.	We wuzzent, <i>or</i> wornt.
Thee wussent.	You wuzzent, <i>or</i> wornt.
'E wuzzent, <i>or</i> wornt.	Thaay wuzzent, <i>or</i> wornt.

*Interrog. (present).*

Be <i>I?</i> or <i>be e?</i>	Be <i>we?</i> or <i>be us?</i>
Bist <i>thee?</i>	Be <i>you?</i> or <i>be yŭ?</i>
Is <i>'e?</i> or <i>is ŭ?</i>	Be <i>thaay?</i> or <i>be 'um?</i>

*Interrog. (past).*

Wuz <i>I?</i>	Wus <i>wè?</i> or <i>wùz-us?</i>
Wust <i>thee?</i>	Wus <i>yòu?</i> or <i>wùz yŭ?</i>
Wuz <i>'e?</i>	Wus <i>thàay?</i> or <i>wùz um?</i>

*Interrog. Neg. (present).*

Byunt <i>I?</i>	Byunt <i>us?</i>
Bissent <i>thee?</i>	Byunt <i>you?</i> or <i>byunt yŭ?</i>
Yunt <i>'e?</i> or <i>yunt ŭ?</i>	Byunt <i>thaay?</i> or <i>byunt 'um?</i>

*Interrog. Neg. (past).*

Wuzzent I?	Wuzzent <i>we?</i> or <i>wuzzent</i> us?
Wussent <i>thee?</i> or <i>wussent?</i>	Wuzzent <i>you?</i> or <i>wuzzent</i> yŭ?
Wuzzent ' <i>e?</i> or <i>wuzzent</i> ŭ?	Wuzzent <i>thaay?</i> or <i>wuz-</i> <i>zent</i> 'um?

## TO HAVE.

*Present.*

I 'ave, or 'a.	We 'ave or 'a.
Thee 'ast.	You 'ave or 'a.
'E 'ave, or 'a.	Thaay 'ave, or 'a.

*Past.*

I 'ad.	We 'ad.
Thee 'adst.	You 'ad.
'E 'ad.	Thaay 'ad.

*Negative (present).*

I 'ant, or 'aint.	We 'ant, or 'aint.
Thee 'assn't.	You 'ant or 'aint.
'E 'ant or 'aint.	Thaay 'ant or 'aint.

*Negative (past).*

I 'adn't.	We 'adn't.
Thee 'adn'st.	You 'adn't.
'E 'adn't.	Thaay 'adn't.

*Interrog. (present).*

'Ave <i>I?</i> or ' <i>ave e?</i>	'Ave <i>we?</i> or ' <i>ave us?</i>
'Ast <i>thee?</i> or ' <i>ast?</i>	'Ave <i>you?</i> or ' <i>ave yŭ?</i>
'Uv ' <i>e?</i> or ' <i>ave ŭ?</i>	'Uv <i>thaay?</i> or ' <i>ave</i> 'um?



*Interrog. (past).*

'Ad <i>I?</i> or 'ad <i>e?</i>	'Ad <i>we?</i> or 'ad <i>us?</i>
'Adst <i>thee?</i> or 'adst?	'Ad <i>you?</i> or 'ad <i>yü?</i>
Ad ' <i>e?</i> or 'ad <i>ü?</i>	'Ad <i>thaay?</i> or 'ad 'um?

*Interrog. Neg. (present).*

'An't <i>I?</i> or 'an't <i>e?</i>	'An't <i>we?</i> or 'an't <i>us?</i>
'Assn't <i>thee?</i> or 'assn't?	'An't <i>you?</i> or 'an't <i>yü?</i>
'An't ' <i>e?</i> or 'an't <i>ü?</i>	'An't <i>thaay?</i> or 'an't <i>um?</i>

*Interrog. Neg. (past).*

'Adn't <i>I?</i> or 'a'dn't <i>e?</i>	'Adn't <i>we?</i> or 'adn't <i>us?</i>
'Adn'st <i>thee?</i> or 'adns't?	'Adn't <i>you?</i> or 'adn't <i>yü?</i>
'Adn't ' <i>e?</i> or 'adn't <i>ü?</i>	'Adn't <i>thaay?</i> or 'adn't um?

## SHALL.

I shall.	We shall.
Thee shot.	You shall.
'E shall.	Thaay shall.
<i>I shüd, or I shood.</i>	<i>We shüd, or we shood.</i>
<i>Thee shüdst, or thee shoodst.</i>	<i>You shüd, or you shood.</i>
<i>'E shüd, or 'E shööd.</i>	<i>Thaay shüd, or thaay shood.</i>

*Imperative.*

A — I. e. Stop that.      A dun ööt.

*Negative.*

I shaunt.	We shaunt.
Thee shotn't.	You shaunt.
'E shaunt.	Thaay shaunt.
I shöödn't.	We shoodn't.
Thee shoodn'st.	You shoodn't.
'E shoodn't.	Thaay shoodn't.

*Interrogative.*

Sholl <i>I?</i> or <i>sholl e?</i>	Sholl <i>we?</i> or <i>sholl us?</i>
<i>Shot?</i> or <i>shot thee?</i>	Sholl <i>you?</i> or <i>sholl yŭ?</i>
Sholl ' <i>e?</i> or <i>sholl ũ?</i>	Sholl <i>thaay?</i> or <i>sholl um?</i>

*Interrogative Negative.*

Shaunt <i>I?</i> or <i>shaunt e?</i>	Shaunt <i>we?</i> or <i>shaunt us?</i>
<i>Shotn't?</i> or <i>shotn't thee?</i>	Shaunt <i>you?</i> or <i>shaunt yŭ?</i>
Shaunt ' <i>e?</i> or <i>shaunt ũ.</i>	Shaunt <i>thaay?</i> or <i>shaunt um?</i>

## WILL.

I 'ödl.	We 'ödl.
Thee ööt.	You 'ödl.
'E 'ödl.	Thaay 'ödl.
I 'ödd.	We 'ödd.
Thee öödst.	You 'ödd.
'E 'ödd.	Thaay 'ödd.

*Negative.*

I wunt.	We wunt.
Thee öötn't.	You wunt.
'E wunt.	Thaay wunt.

*Interrogative.*

'Ööl <i>I?</i> or <i>ööl e?</i>	'Ööl <i>we?</i> or <i>ööl us?</i>
'Ööt <i>thee?</i> or <i>ööt?</i>	'Ööl <i>you?</i> or <i>'ööl yŭ?</i>
'Ööl ' <i>e?</i> or <i>ööl ũ?</i>	'Ööl <i>thaay?</i> or <i>ööl um?</i>

*Interrogative Negative.*

Wunt <i>I?</i> or <i>wunt e?</i>	Wunt <i>we?</i> or <i>wunt us?</i>
'Öötn't <i>thee?</i> or <i>öötn't?</i>	Wunt <i>yöu?</i> or <i>wunt yŭ?</i>
Wunt ' <i>e?</i> or <i>wunt yŭ?</i>	Wunt <i>thaay?</i> or <i>wunt um?</i>

## CAN.

I con.	We con.
Thee const.	You con.
'E con.	Thaay con.

*Negative.*

I caunt.	We caunt.
Thee cosn't.	You caunt.
'E caunt.	Thaay caunt.

*Interrogative.*

Cun <i>I?</i> or <i>con e?</i>	Cun <i>we?</i> or <i>con us?</i>
Cun'st <i>thee?</i> or <i>const?</i>	Cun <i>you?</i> or <i>con yŭ?</i>
Cun ' <i>e?</i> or <i>con ŭ.</i>	Cun <i>thaay?</i> or <i>con um?</i>

*Interrogative Negative.*

Caunt <i>I?</i> or <i>caunt e?</i>	Caunt <i>we?</i> or <i>caunt us?</i>
Cosn't <i>thee?</i> or <i>cosn't?</i>	Caunt <i>you?</i> or <i>caunt yŭ?</i>
Caunt ' <i>e?</i> or <i>caunt ŭ?</i>	Caunt <i>thaay?</i> or <i>caunt um?</i>

The American negro—or “po white trash”—paradigm reminds of this. For example, the verb To Do—would be:

*Present.*

I done it.	We uns done it.
You done it.	You uns done it.
He done it.	They uns done it.

*Preterite.*

I done gone done it.	We uns done gone done it.
You done gone done it.	You uns done gone done it.
He done gone done it.	They uns done gone done it.

*Future.*

I go for to done it.	We uns go for to done it.
You go for to done it.	You uns go for to done it.
He goes for to done it.	They uns go for to done it.

*Future Perfect.*

I go for to done gone done it.	We uns go for to done gone done it.
You go for to done gone done it.	You uns go for to done gone done it.
He goes for to done gone done it.	They uns go for to done gone done it, etc.

It has not escaped remark that much of the dialect spoken prior to the Civil War by the American plantation negro was quite as akin to much of the English provincial dialects as was the best English spoken in America, in that portion settled in the Shakespeare day, from 1607 to 1623, to the English of the plays; the explanation of this phenomenon being a very simple one, if we allow for the usual rule that deterioration is a more powerful tendency than improvement everywhere, and that in

association of classes speaking a purer with other classes speaking a more corrupted speech, the better will imitate the lesser culture rather than the reverse. The Southern negro says, and after him his master was apt to say, *strucken* for *struck*. Just as in "The Comedy of Errors" (I. ii. 45), Dromio of Ephesus says "The clock hath *strucken* twelve upon the bell," "I had thought to have *strucken* him blind with a cudgel." Says the servant in "Coriolanus," (IV. v. 156). And "What is't o'clock? Cæsar, 't is *strucken* eight" ("Julius Cæsar," II. ii. 114). "He that is *strucken* blind, cannot forget the precious treasure" ("Romeo and Juliet," I. i. 238), and Biron in "Love's Labor's Lost," IV. iii. 221, who usually speaks the purest English in that play, asks who sees the heavenly Rosaline that does not bow his vassal head

And, *strucken* blind,  
Kisses the base ground with obedient breast?

And the use of the word "trash" to indicate what are considered no-account mortals (even the negroes of that date indicating white people too poor to own slaves as "po' white trash") is clearly Shakespearean. As "what trash is Rome—what rubbish and what offal," says Cassius ("Julius Cæsar," I. iii. 108), clearly alluding to the Roman citizens who have offended him. So Iago calls Roderigo and Bianca "trash" ("I do suspect this trash to be a party in this injury," "Othello," V. i. 85), having already so alluded to Cassio, Desdemona, and probably Othello himself (*Idem*, II. i. 296). And I am assured that the word "swinge," in the sense of, to

whip, or to beat, is a Southern United States usage: "Swinge me them soundly forth," "Taming of the Shrew," V. ii. 104; "I would have swinged him or he should have swinged me," "Merry Wives," V. v. 197; "I swinged him soundly," "Measure for Measure," V. i. 130; "Saint George that swinged the Dragon," "King John," II. i. 288; "I will have you as soundly swinged for this," 2 Henry IV., V. iv. 21; "If you be not swinged I'll forswear halfkirtles," *Idem*, V. iv. 23; "You swinged me for my love," "Two Gentlemen of Verona," II. i. 88; "Now will he be swinged for reading my letter," *Idem*, III. i. 392.

As for the H, we need not go beyond the plays themselves to find that unfortunate letter hustled back and forth from the beginning to the end of words, or even put into the middle of words where it did not belong and taken out where it did.

The pith of Beatrice's answer to Margaret's

"For a hawk, a horse or a husband."

"For the letter that begins them all—H." ("Much Ado About Nothing," III. iv. 55)

undoubtedly referred to the pronunciation of the word "ache" as H, *i.e.*, *aitch*. But there would have been no opportunity for it, had not the displacement been then, as now, proverbial. But it is curious to find that not only even the H at the beginning of a word, but even that at the end or in the middle of a word, was sometimes eliminated. Thus the name of the little page, in "Love's Labor's Lost," "Moth," was pronounced "Mote," and "nothing," pronounced "noting," as in the

pun in lines 51, 52, 53, scene iii. Act II., "Much Ado About Nothing." So we owe the name of Shakespeare's masterpiece and its title rôle to the Frenchman of that date (who also transposed his H's). And Belleforest, by bringing the h from the silent to the aspirated end of the name, made Saxo's hero from Amleth into Hamlet.

In the word "abominable" (from the Latin *a* and *hominem*), however, was pronounced, in Shakespeare's day precisely as at present, "abominable," as we learn from Holofernes' criticism on Armado's pronunciation in the "Love's Labor Lost" (V. i. 21).

So much for the Warwickshire dialect into which young William Shakespeare was born, and in the midst of which he lived until, in his eighteenth or nineteenth year, he goes (according to Richard Grant White) to London with the poem, "Venus and Adonis," in his pocket.

Of course "Venus and Adonis" might have been written in the Warwickshire dialect by a man not Warwickshire born and bred. But would the converse proposition be true? Could "Venus and Adonis"—as we have it—have been written by one Warwickshire born and bred in the reign of Elizabeth, who had not been first qualified by drill in the courtly English in which we happen to find that poem written?

A man of education and culture, one practiced in English composition, may forge the style of a letterless rustic. Thackeray in his "Yellowplush Papers" and Lowell in his "Biglow Papers," have done it; and so have Charles Dickens and hundreds of others. But could a letterless clown forge the

style of a gentleman of culture? Tennyson could write "The Northern Farmer" in Yorkshire dialect. But could a Yorkshire farmer, who knew nothing of any vernacular except the Yorkshire, have written the "Princess," or "Maud," or "In Memoriam"? or could a Jeames Yellowplush have written "Vanity Fair" or "Pendennis"? And if they could have done it *after* training, could they have done it without the opportunity for training? A great many wise and eminent people, no doubt, may have left Warwickshire in mid-England for London in Elizabeth's day, earlier than even the period of posts or coach roads. Did learned men journey *into* Warwickshire to carry the culture of the court there? Nothing is more natural for the lover and worshiper of Shakespeare than to resent any suggestion or hint as to a possible want in his, William Shakespeare's, equipment. But it was not certainly William Shakespeare's fault that he was deprived of resources and opportunities, not only not at hand, but not to arrive until some centuries after his funeral. The best school to which he could have been sent—and the only one which his biographers have ever been able to assign him—was a grammar school in Stratford; but the idea of anybody being taught English grammar—let alone the English language—in an English grammar school in those days, is not derivable from the record before us. There was no such branch, and mighty little of anything in its place, except birchen rods, the Church catechism, the Criss Cross Row, and a few superfluous Latin declensions out of Lily's "Accidence."



The first English grammar was published in the year 1586, when Shakespeare was a young man of twenty-two, with a wife and two children, the oldest three years of age, and when he certainly could not have been a pupil at an institution of learning, and five years earlier than the poem "Venus and Adonis" left Mr. Field's press in Paul's Churchyard.

As far as the plays are testimony, Shakespeare himself had no very high estimation of pedagogues, as see "Taming of the Shrew," III. i. 4, 48, 87; IV. ii. 63; "Twelfth Night," III. ii. 80; and the character of Holofernes, where no power of ridicule is spared to make the fat-headed old ignoramus of a pedagogue ridiculous, and everybody's butt. In the only play whose scene is laid in Warwickshire he inserts a travesty upon the method of instruction pursued in these very Elizabethan "grammar schools." Here it is:

MASTER. Come hither, William, hold up your head. Come, William, how many numbers is in nouns?

WILLIAM. Two.

M. What is fair, William?

W. Pulcher.

M. What is lapis, William?

W. A stone.

M. And what is a stone?

W. A pebble.

M. No, it is lapis. I pray you remember in your prain.

W. Lapis.

M. That is good, William. What is he, William, that does lend articles?

W. Articles are borrowed of the pronoun, and be thus declined: Singulariter nominitavo, hic, hæc, hoc.

M. Nominitavo hig, hag, hog; pray you, mark, genitivo hugus. Well, what is your accusative case?

W. Accusatavo, hinc.

M. I pray you have your remembrance, child. Accusatavo: hing, hang, hog. What is the vocative case, William?

W. O; vocative, o.

M. Remember, William, focative is *caret*. What is your genitive case plural, William?

W. Genitive case?

M. Ay.

W. Genitive: horum, harum, horum.

M. Show me now, William, some declensions of your pronouns.

W. Forsooth, I have forgot.

M. It is qui, quæ, quod; if you forget your quies and your quæs and your quods, you must be preeches.\*

Is this a wanton and utterly unfounded attack upon a worthy, honorable, and conscientious profession and an excellent educational system, or the verbatim report of an eyewitness? If it is, let Pinch and Holofernes answer. Let us see. There is no exactly contemporary testimony; but in 1634 the author of the "Compleate Gentleman" says

\* You must be breeched, *i. e.*, flogged, "Merry Wives of Windsor," Act IV. scene i. 81.

that a country school-teacher "by no entreaty would teach any scholar farther than his (the scholar's) father had learned before him. His reason was that they would otherwise prove saucy rogues and control their fathers." In 1771, when Shakespeare had been dead a century and a half, John Britton, who had attended a provincial grammar school in Wilts, says that the pedagogue was wont to teach the "Criss Cross Row," or alphabet, as follows:

TEACHER. Commether, Billy Chubb, an' breng the horren book. Ge ma the vester in tha wendow, you, Pat Came. Wha! be a sleepid! I'll waken ye! Now, Billy, there's a good bwoy, ston still there, an' min whan I da point na! Criss cross girta \* little ABC. That is right, Billy. You'll soon learn criss cross row; you'll soon avergit Bobby Jiffrey! You'll soon be a schollard! A's a purty chubby bwoy. Lord love en!

It could not have been much better in William Shakespeare's boyhood days than in 1634 and 1771. Says Mr. Goadby: "It is evident that much schooling was impossible, for the necessary books did not exist. The horn-book, for teaching the alphabet, would almost exhaust the resources of any common day school that might exist in the towns and villages. The first English grammar was not published until 1586." † Even Furnivall (who, whatever his crochets, cannot be accused of being a disbeliever in the Shakespearean authorship of the

\* See Glossary, *post*.

† Goadby's "England of Shakespeare," p. 101.

plays) says: "I think you would be safe in conceding that at such a school as Stratford, about 1570, there would be taught (1) an A B C book, for which a pupil teacher (or 'ABCdarius') is sometimes mentioned as having a salary; (2) a catechism in English and Latin, probably Nowell's; (3) the authorized Latin grammar, *i.e.*, Lily's, put out with a proclamation adapted to each king's reign; (4) some easy Latin construing book, such as Erasmus' 'Colloquies,' Corderius's 'Colloquies,' or 'Baptista Mantuanus,' and the familiar 'Cato' or 'Disticha de Moribus.'"\* Says Dr. Halliwell-Phillipps: "Unless the system of instruction (in Stratford grammar school) differed essentially from that pursued in other establishments of a similar character, his (Shakespeare's) knowledge of Latin was derived from two well-known books of the time—the 'Accidence' and the 'Sententiæ Pueriles' . . . a little manual containing a large collection of brief sentences, collected from a variety of authors, with a distinct selection of moral and religious paragraphs, the latter intended for the use of boys on Saints' days. . . Exclusive of Bibles, church services, psalters, etc., there were certainly not more than two or three dozen books, if as many, in the whole town (Stratford-on-Avon). The copy of the black-letter English history, so often depicted as well thumbed by Shakespeare in his father's parlor, never existed out of the imagination."†

But, even had there been books, it seems there

\* "Int. to Leopold Shakespeare," p. 11.

† "Outlines of the Life of Shakespeare," 3d Ed., pp. 55-57.

were no schoolmasters in the days when young William went to school who could have taught him what was necessary. Ascham, who came a little earlier than Shakespeare, said such as were to be had amounted to nothing, and "for the most so behave themselves that their very name is hateful to the scholar, who trembleth at their coming, rejoiceth at their absence, and looketh him returned as a deadly enemy." \* Milton (who came a little later) says their teaching was "mere babblement and notions." † "Whereas they make one scholar they mar ten," says Peacham, who describes one country specimen as whipping his boys on a cold winter morning "for no other purpose than to get himself into a heat." ‡ In fact, the birch-rod seems to have been, from the days of Ascham at least to the days when Sergeant Ballantyne and Anthony Trollope went to school, the principal agent of youthful instruction and instructors in England. Thomas Tusser, a pupil of Nicholas Udal, master of Eton, says he used to receive forty-three lashes in the course of one Latin exercise. § Sergeant Ballantyne

\* "Works," Bennet's Ed., p. 212.

† "Works," Symonds' Ed., London: Bentley, 1806, vol. iii. p. 348.

‡ Goadby's "England of Shakespeare," p. 100.

§ Udal was convicted of immoralities with his boys and confessed: but it did not interfere with his promotion.

From Powles I went to Eton sent  
To learnye straight the Latine phrase  
Where strypes forty-three, given to me  
At once I had  
See Udall see—the mercye of thee  
To me poor lad.

—*Five Hundred Points of Good Husbandry* (1573).

(whose schooling must have been somewhere *circa* 1810-1820) said that his teachers were cold-blooded, unsympathetic tyrants, who "flogged continuously" \* and taught nothing in particular. And Anthony Trollope's experiences, as related in his autobiography, and Charles Reade's, as related in his memoirs by his brother, are directly to the same



effect. And that there was no desire to conceal the fact that the curriculum of an Edward the Sixth grammar school was principally flogging, there is proof enough. The seal of the grammar school at Lowth, which was also one of the grammar schools founded by Edward VI., bears as its device a schoolmaster flogging a pupil, and doubtless, were the

\* "Some Experiences of a Barrister's Life," London, 1878, p. 100.

seal of Stratford school extant, it would be found to display the same device.

If any further confirmation of the ways of the sixteenth-century pedagogue is needed, let the reader consult "The Disobedient Child," a rhymed interlude made in 1560 by "Thomas Ingleland, late student in Cambridge," wherein a boy begs his father not to send him to school, where children's

"tender bodies both night and day  
Are whipped and scourged and beat like a stone ;  
That, from top to toe, the skin is away."

The conclusion is that a maximum of caning and a minimum of parrot-work on desultory Latin paradigms which, whether wrong or right, were of no consequence whatever to anybody, was the village idea of a boy's education in England for long centuries, easily inclusive of the years within which William Shakespeare lived and died. The great scholars of those centuries either educated themselves, or by learned parents were guided to the sources of human intelligence and experience. At any rate they drew nothing out of the country grammar schools. In other words, the forcing systems of Mr. Wopsle's great-aunt, or of that eminent educator Wackford Squeers, Senior, seem to have been, so far as the English branches are concerned, improvements on the methods of rural pedagogues in the sixteenth century. We are not advised whether or no the boys were taught to cipher, but if they were it probably exhausted their scientific course. At any rate, beyond the horn-book, very little reading and writing could have



been contemplated in a land where, from a time when the memory of man runneth not to the contrary to the eighth year of George the Fourth, immunity from the penalty of felonies was granted to anyone who could make profert of those accomplishments.\*

But, while there is not much of an argument to be drawn from the use of a language, idiom, dialect, or patois, in a literary composition; the absolute absence of any trace or suggestion of any of these may be worthy of very serious consideration indeed in searching for the nativity and vicinage of a writer. A linguist born and resident in France, for example, could hardly be demonstrated to be a modern Greek from an occasional or even a constant use of that speech in his books. But, supposing that, in the course of very voluminous writings, no trace or suspicion of a single French phrase, idiom, word, peculiarity, turn of expression, or tendency could be unearthed? Would it be safer to conclude that he was or was not a Frenchman? Again, even geniuses like Goethe or Tennyson might perhaps pause in their composition to choose a word that would scan in their prosody; or between one that would rhyme and one that would not. Poetry has its artificial as well as its natural laws. And it is not, perhaps, too heroic or too bizarre to infer that so perfect a poem as "*Venus and Adonis*" was, as to its form,

\* The curious reader is referred to the fact that in the year 1872 benefit of clergy was pleaded in the United States—see *State v. Betansky*, 3 Minnesota, 246. Probably this is the last date of its appearance anywhere.



as well as its method and matter, considered by its author. A London-born poet, searching for a rhyme, might well—with all England's picturesque dialects before him—select a Yorkshire or a Warwickshire word as precisely to his need. *Videlicet* Thomas Hood, in “Miss Kilmansegg”:

“ A load of treasure ? alas ! alas !  
 Had her horse but been fed on English grass  
     And shelter'd in Yorkshire *Spinneys*  
 Had he scorn'd the sand with the desert Ass  
     Or where the American whinnies—”

That was because—we will say—Hood happened to want a rhyme for “whinnies.” But, while nobody would dream of trying to prove that Hood was Warwickshire- or Yorkshire-born because he used the word “spinneys,” which word is common in both dialects, yet would it have been possible for him, had he been Warwickshire- or Yorkshire-born,—in the course of his search for rhymes,—never, in all he wrote, to have taken advantage of a quantity, rhyme, or vowel sound to which his ears had been habituated and his tongue attuned, by birth and heredity, or for an entire lifetime—of a single picturesque phrase, or word that was to him mother tongue? Could he have cut loose, any more than could Burns, from the characteristic, the birthmark, the shibboleth, of his race and kind? If Burns was unable, after a metropolitan drill, to lose his native patois, is it perfectly likely that William Shakespeare, a couple of centuries earlier in English history, could have done it on the instant, or even with a day's metropolitan training?

So, if the "Venus and Adonis" was written by William Shakespeare at all, certainly Mr. Richard Grant White is right in saying that it was written either in Warwickshire or very soon after its author



TO THE RIGHT HONORABLE  
Henrie VVriothesley, Earle of Southampton,  
and Baron of Titchfield.



*Right Honourable, I know not how I shall offend in dedicating my vnpolisht lines to your Lordship, nor how the worlde will censure mee for choosinge so strong a proppe to support so vweake a burthen, onelye if your Honour seeme but pleased, I account my selfe highly praised, and vome to take aduantage of all idle houres, till I haue honoured you vvith some grauer labour. But if the first heire of my inuention proue deformed, I shall be sorie it had so noble a god-father : and neuer after eare so barren a land, for feare it yeeld me still so bad a haruest, I leaue it to your Honourable suruey, and your Honor to your hearts content, vvhich I wish may alwaies ansvvere your ovvne vvish, and the vvorlds hopefull expectation.*

Your Honors in all dutie,

William Shakepeare.

left that county for the great city in which he made his name and fortune. Did this country lad of eighteen or nineteen, while getting his bread at, as some say, the theater doors by horseholding—

at any rate in some exceedingly humble employment—manage at the same time to forget his Warwickshire dialect, and launch himself *à l'instant* into new modes of thought as well as expression. Let us not leave the theme as well as the structure and the diction of "Venus and Adonis" out of the account. Southampton and his compeers might revel in meretricious and amorous verses—for their mistresses to read aloud, or *in camera*. But did Southampton and his compeers employ or enable a Warwickshire peasant lad to sing the opulence of illicit love! Whether he found a teacher in the city or not, or whether he taught himself, we cannot tell. But the marvelous thing is, after all, that he should be conscious of his own linguistic disability. The rule is apt to be quite the other way. The dialect speaker sees keenly the absurdity of another man's patois, but is inclined to think himself speaking his own tongue in its classical purity, nor can he recognize his own solecisms in print. I remember reading somebody's comments upon a series of novels whose scenes were laid among what we in this country call "Hoosiers" (that is, the descendants of settlers who, at a very early day, soon after the War of the Revolution, settled in what was then called "the Western Reserve," and, in the then scarcely settled forests, obtained a speech which they bequeathed with more or less refinement to their posterity—possibly the nearest correspondence to the English dialects which exists in the United States), as follows: "I have been assured by a well-educated Hoosier that the dialect in Mr. Eggleston's Indiana novels had not

the slightest foundation in fact, and the assurance was given in tones which to me were exactly represented by the printed page. Conversely, to a Scotchman the written dialect of Burns will appear perfect, while to one not a Scotchman it might fail of carrying any perception of the reality."

If all of the above, or any part of it, is evidence, then, of course, the only existing pieces of external evidence that William Shakespeare wrote the "Venus and Adonis" are the title-page and the Southampton dedication. But, admitting the title-page, this dedication is not at all satisfactory. We have gone into this at such length elsewhere\* that it would be supererogation to rehearse it all again. Of the dilemma which is thus presented we were discussing, at that time, the other horn. But we should be glad to know, if this poem was written by Shakespeare, why Field printed it, and if Field was Southampton's printer, why he (Field) printed no more Shakespeare quartos? And, if Southampton's printer, Richard Field, printed at his patron's direction, the two great poems of his grace's protégé Shakespeare, how did it happen that other poems of Shakespeare went flying into other, or any other, hands? Richard Field prints no more of them. This title-page introduced several poems into a book of the period, among them being one, "The Phoenix and the Turtle," to which Shakespeare's name was attached. We all know how one of Heywood's poems was signed "William Shakespeare," in the collection called "The Passionate

\* The "Bankside Shakespeare," Int. to vol. xiv. p. xlvihi.

# HERE AFTER FOLLOW DIVERSE

Poeticall Essaies on the former Sub-  
iect; viz: the *Turtle* and *Phœnix*.

*Done by the best and chieftest of our  
moderne writers, with their names sub-  
scribed to their particular workes:  
neuer before extant.*

And (now first) consecrated by them all generally,  
*to the loue and merite of the true-noble Knight,  
Sir Iohn Salisburie.*

*Dignum laude virum Musa vetat mori.*



MDCL.

Pilgrim," and how, at Heywood's prayer, Jaggard the printer corrected the error (a very unusual thing for an Elizabethan printer to do). But it appears that the dedication of poems to Lord Southampton was rather the rule or the fashion of the time than otherwise; that the fact that the publisher was Richard Field, a townsman of Shakespeare's, is not altogether as conclusive as it appears, since it is unlikely that Southampton should have sent Shakespeare to his own countryman, a poor and unknown printer, when there were fashionable printers and court printers, and printers who knew Southampton and whom Southampton knew, in plenty in London. The story of the thousand pounds gift from Southampton to Shakespeare, and the alleged intimacy of the peer and the poet, are merely imaginary facts, and the figment of a fancy which long ago yielded to the searchlight of modern methods of investigation.

In 1601 there was printed in London a curious little quarto entitled, "Love's Martyr; or, Rosalin's Complaint, Allegorically Showing the Truth of Love in the Constant Fate of the Phoenix and the Turtle : To these are added some new compositions of several modern writers, whose names are subscribed to their several works." Upon the first subject, viz., "The Phoenix and the Turtle," the sub-title adds, that these additions are "done by the best and chiefest of our modern writers, with their names subscribed to their particular workes, never before extant, and now first consecrated by them all generally to the love and

merite of the true, noble knight, Sir John Salisburie." This Robert Chester, who thus "floated" his production by the aid of well-known names, such as Shakespeare, Marston, Jonson, and Chapman, was a would-be litterateur of the day. But with the "Love's Martyr" all record of him ends. Even the great names he borrowed did not serve to "float," much less sell, his poem. (For it appears to have laid on the bookshelves unsold,—*non dii, non homines, non columnæ*, tolerating it.) The printers, as a last endeavor to save themselves on the expense of its publication, tore up the book, and used the sheets over again, with a new title-page,—“The Annals of Great Brittain, or a most Excellent Monument, wherein may be Seene all the Antiquities of this Kingedome, to the satisfaction of both of the Universities, or any other place stirred with Emulation of long Continuance,”—in 1611. But the book-buying public easily detected the fraud, and the book fell flat again, and was probably sold for waste paper soon after, for very few copies are known to have survived.

Our only possible interest in the matter is the fact that Chester's, or Chester's publisher's, friend Shakespeare seems to have been willing to help sell his book, and so contributed a poem. A suggestion that he did more, and went so far as to introduce Chester to one of his own printers, is evolved from the fact that the vignette of the anchor used on the sub-title page is that used by one of the printers of a Shakespeare quarto, whereas the head-piece and tail-piece over the "Threnos" are the same as used in "The Passionate Pilgrim," printed



by W. Jaggard in 1599; in the "Titus Andronicus," printed by James Roberts for Edward White in 1600; and "The Midsummer Night's Dream," printed by James Roberts himself in 1600, one edition of which latter was issued as published by Thomas Fisher, though supposed to have been actually printed by Roberts. But Shakespeare's name was certainly not added to the title-page of the "Venus and Adonis" to make it sell, for Shakespeare was entirely unknown to anybody when he came to London. Nor does it appear that, until the success of the character of Falstaff in the 1 and 2 Henry IV.—a success which led to the printing of not only his beautiful comedies, "The Midsummer Night's Dream" and "The Merchant of Venice," but of the "Titus Andronicus" and the "Pericles," in the same year with them—the name "Shakespeare" on a title-page had any commercial value whatever.

But to return to the "Venus and Adonis," which preceded this. In stanzas 56, 86, 87, and 122, the author employs similes drawn from legal principles and the conveyancer's craft. Had William Shakespeare been a lawyer or a conveyancer in Stratford before ever seeing London? For a mere scrivener, employed by a lawyer or a conveyancer, would scarcely have been equal to the technical use of them. Again, in stanza 60, the author uses similes drawn from stage usages. Had William Shakespeare been connected with matters theatrical in Stratford, and before he ever saw London?

It is computed that the English peasant employs





## *Threnos.*

**B**eautie, Truth, and Raritie,  
Grace in all simplicitie,  
Here enclosde, in cinders lie.

Death is now the *Phoenix* nest,  
And the *Turtles* loyall brest,  
To eternitie doth rest.

Leauing no posteritie,  
Twas not their infirmitie,  
It was married Chastitie.

Truth may seeme, but cannot be,  
Beautie bragge, but tis not she,  
Truth and Beautie buried be.

To this vrne let those repaire,  
That are either true or faire,  
For these dead Birds, sigh a prayer.

*William Shake-speare.*



in his dialect, or his share of the vernacular, some five hundred words, which entirely cover his desires, his pleasures, and his necessities. Again, the average tradesman, man of commerce or of affairs, will require at the most but four thousand. It is computed that Milton, enriched by classical, biblical, and contemporary studies, used in his published writings seven thousand words. Professor Craik finds that Shakespeare used twenty-one thousand words. This miraculous man of business, manager of theaters, actor and writer of plays, in thirty years reduced to his possession, that is to say, three times as many words as did Milton, the man of the pen, in a lifetime of scholastic leisure.

Admitting this, if William Shakespeare only seven years after this Warwickshire residence \* wrote the

\* Mr. Edward James Castle, an English Q. C., in his work "Shakespeare, Bacon, Jonson and Greene" (London: Sampson Low, Marston & Co., 1897, pp. 153, 154, 185, 190), thinks the explanation lies in the fact that "Shakespeare may have gone to London earlier than is supposed." He says, "It is by no means impossible that, when Shakespeare went forth as a mere lad to improve his fortunes, he found an easy introduction to Burbadge's company, and when there either played women's parts himself, or was an associate with those who did: that he may have been in receipt of a good income, and have mixed in good society. His talents would have given him introductions everywhere," and again "the actors, as is well-known, were highly paid, surrounded by all the amenities of fashionable existence, introduced into the best society (so that Shakespeare was) . . . perhaps taken in hand by some high-born and well-bred ladies." Mr. Castle, however, elsewhere says that players, playwrights, and persons of theatrical associations were considered of low caste, tabooed in good society and, as Ben Jonson complains, "like tinkers, rogues by statute," and that "it was a presumption for an actor,

"Venus and Adonis," it tends to prove that, in those seven years, he was deeply at his exercises. And in the "Venus and Adonis," and the other poems—perhaps in the Sonnets—we may have some of these exercises—the trial heats, which the Master flung aside in training for his masterpieces.

who was a vagabond at law, or a nobleman's servant, to try and get a grant of arms." Mr. Castle's proposition, that it is to Elizabeth's "high-born and well-bred ladies" that we are indebted for Shakespeare, does not meet with the approval of Dr. John Fiske, however. Dr. Fiske's explanation is that "the world's greatest genius, one of the most consummate masters of speech that ever lived, could not tarry seven years in the city without learning how to write what Hosea Biglow calls citified English." — *The Atlantic Monthly*, November, 1897.



*PART II.*

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A GLOSSARY  
OF  
THE WARWICKSHIRE DIALECT.

VERNACULAR.	WARWICKSHIRE.
<b>A</b>	
Abundance—see Plenty.	Old.
Abuse—(verb).	Becall—Go on at, Gleek.
Accent.	Tang or Twang.

VENUS AND ADONIS.	PLAYS.
	<p>Here will be old Utis [that is, plenty of Holidays], "2 Henry IV.," II. iv. 21.</p> <p>If a man were porter of Hell gate he should have old the turning the key, "Macbeth," II. iii. 2.</p> <p>Nay, I can gleek upon occasion, "Midsum- mer Night's Dream," III. i. 150. Now where's the bastard's braves, an Charles his gleeks? "1 Henry VI.," III. ii. 123. What will you give us? No money on my faith, but the gleek, "Ro- meo and Juliet," IV. v. 115. I have seen you gleeking and gall- ing at this gentleman, "Henry V.," V. i. 78.</p> <p>For she had a tongue with a tang, "Tem- pest," II. ii. 52. Let thy tongue tang ar- guments of state,</p>

VERNACULAR.	WARWICKSHIRE.
Active—see Ready.	Sprag.
Across (diagonally).	Girta.
Acquiescent—see Willing.	Agreeable.
Adder (the serpent).	Ether.
Addition (the wing of a house), see Shed.	Lean to.
Adjacent—see Near.	Agin.
Ado—see Trouble.	
Adultery.	Commit.



VENUS AND ADONIS.	PLAYS.
	<p>“Twelfth Night,” II. V. 134. Let thy tongue tang with arguments of state, Idem, III. iv. 66. With a swaggering accent, sharply twanged off, Idem, III. iv. 171.</p> <p>He is a good sprag wit, “Merry Wives of Windsor,” IV. i. 84.</p> <p>What? Committed? O thou public Commoner! What, committed? Heaven stops the nose at it, and the moon winks. What, committed? Impu-</p>

VERNACULAR.	WARWICKSHIRE.
Afford (to afford time).	A while—A 'cant a while =I can't afford, or spare the time to do it.
Aftermath.	Lattermath.
Amorous, see Bedfellow, Concupiscent.	Coddling — (from Cod, a female companion, which see).
Aftercrop.	Aftermath — The after- crop of wheat is tail wheat.
Aggravate (verb).	Terrify — 'Eas caowf terrifies 'um = His cough aggravates him.
Alley—see Lane.	Chewer.
Also.	An all.
Always.	Constant.
Ample.	Roomthy.
Annoy.	Irk, Back-up.

VENUS AND ADONIS.	PLAYS.
	<p>dent      strumpet!—  “Othello,” IV. ii. 72,  76, 80.</p> <p>This coddling spirit had  they      from      their  mother, “Titus An-  dronicus,” V. i. 156.</p> <p>And yet it irks me,  “As You Like It,” II.</p>

VERNACULAR.	WARWICKSHIRE.
Ankle, or Ankle joint.	Ankley.
Ant-Hill.	Anty-tump.
Anticipate, see Foresee.	Forecast.
Anxious.	Longful — I ha' been longful to see you again=I was anxious to see you again.
Apple—see Wild Apple.	Russet.
Appetite.	Take away—Take away, my appetite is satisfied. We's take away's swaggered.
Apple (a small, sweet variety).	Crink, scrumps. Another variety, a winter apple, is a souring.
Approach — to near in	Going in.

VENUS AND ADONIS.	PLAYS.
	<p>i. 22. It irks his heart he cannot, "1 Henry VI.," I. iv. 105. It irks my very soul, "3 Henry VI.," II. ii. 46.</p> <p>Used as a noun in "3 Henry VI.," VI. i. 42; Alas that Warwick had not more forecast.</p>

VERNACULAR.	WARWICKSHIRE.
point of time—see Reach.	
Apron (Pinafore).	Pinner, Coverslut. A long apron to hide an untidy dress.
Astonish.	Lick me—It licks me 'ou un makes the brass = I am astonished to see how fast he makes money.
At—(at a certain point of time).	Come—She'll be seven come Michelmass = she'll be seven at Michelmass.
Argue—see Dispute.	Arg. or Argal — “Er argald me out, as your new shawl was blue, un it's green now, yunt it?” “Ile arg, as I did now, for cred-ance again.” (Heywood, 1566). Gaelic Iargall, a skirmish, a fight.

VENUS AND ADONIS.	PLAYS.
	<p>His child is a year and a quarter old, come Philip and Jacob, "Measure for Measure," III. ii. 213. Come Lammas eve at night, she shall be fourteen, "Romeo and Juliet," I. iii. 17.</p> <p>Argal, she drowned herself willingly. Argal, He that is not guilty of his own death shortens not his own life. Argal, the gallows may do well to thee, "Hamlet," V. i. 21, 55.</p>

VERNACULAR.	WARWICKSHIRE.
At least.	Least ways.
Attack.	Tank.
Attempt.	Aim — ('Er aimed to pick it up, but t' wuz oer 'eavy fur er to lift.
Attenuated, thin.	Scrailly.
Away.	Abroad — Shoo them chuckins abroad!
Awry.	Whiff.
Awkward—see Clown.	Hocklin—He's a hocklin sort walker=He walks awkwardly.
Aint.	Naint.
Axle grease.	Dodment.
<b>B</b>	
Baker's Shovel.	Peel — (The instrument or "slide" upon which bread is taken from the oven).
Bacon.	Griskin syke—the skin of the bacon-sword.
Baby — infant, small	Reckling.



VENUS AND ADONIS.	PLAYS.

VERNACULAR.	WARWICKSHIRE.
child—(see Child, Dilling).	
Babyish.	Tiddy—to tiddle is to bring up carefully by hand — pronounced approximately 'Addle. An Addling is a lamb brought up artificially.
Bagman.	Outride.
Bastard.	Oos Bird.
Banns.	Asked (or askings) outs —To be asked out= to have the banns published.
Barter, Swop.	Rap.
Basket, used in mills; do., used to carry luncheon; do., used to feed horses.	Skip.  Frail. Server.
Bushel basket.	Scuttle.
Bastard.	Chance-child.
Batten—a stick used in washing clothes.	Maid.

VENUS AND ADONIS.

PLAYS.

VERNACULAR.	WARWICKSHIRE.
Burnish.	Frush.
Beak (of a bird), the bill—see Lordling.	Neb.
Beat (verb)—See Pound, Whip.	Warm or Lace. Fullock, Wop—I'll warm ye= I'll beat you.—I'll lace ye — would be an equivalent.
Beating.	Dunching.
Beater—(An instrument to beat clothes in washing.)	Batlet.
Beckon (verb).	Hike.
Bedclothes.	Hillings.
Bedfellow — see Amor- ous, Concupiscent.	Cod — Coddy. By an association of ideas. Cod piece = a sort of protective pack for the male organs worn

VENUS AND ADONIS.	PLAYS.
	<p data-bbox="484 303 845 469">I like thy armor well. I'll frush it, and unlock the rivets all, "Troilus and Cressida," V. vi. 29.</p> <p data-bbox="484 495 845 693">How she holds up the neb, the bill to him, "Winter's Tale," I. ii. 183. (See as to this curious word, <i>post</i>, LORDLING.)</p> <p data-bbox="484 974 845 1073">I remember the kissing of her batlet, "As You Like It," II. iv. 49.</p> <p data-bbox="484 1232 845 1397">You must needs have them with a cod-piece, "Two Gentlemen of Verona," II. vii. 53. Unless you have a</p>

VERNACULAR.	WARWICKSHIRE.
	outside of the armor or dress.
Beetle.	Blackbat.
Because.	Along of—It was all along of that boy=It was all because of that boy.
Beggar.	Cadjer.

VENUS AND ADONIS.	PLAYS.
	<p>cod-piece to stick pins in, <i>Idem</i>, 56. For the rebellion of a cod-piece to take away the life of a man, "Measure for Measure," III. ii. 122. The cod-piece that will house before the head has any, "King Lear," III. ii. 27. Here's grace and a cod-piece! <i>Idem</i>, III. ii. 40. His cod-piece seems as massy as his club, "Much Ado about Nothing," III. iii. 146. Dread prince of plackets, king of cod-pieces, "Love's Labor's Lost," III. i. 186. 'Twas nothing to geld a cod-piece of a purse, "Winter's Tale," IV. iv. 623.</p>

VERNACULAR.	WARWICKSHIRE.
Begin (verb).	Buckle to.
Begging.	Thomassing — To go a-“thomassing,” is to go a-begging for gifts (according to an old custom, on St. Thomas’s day), and so, generally, to beg is to thomas.
Begone.	Morris—You bwoys ’d better morris = you boys had better take yourselves off—or begone.
Behaved.	Conditioned—He’s well conditioned—he’s well behaved; he’s ill conditioned—he’s ill behaved.
Begrimed, Smeared.	Ditched, A’s mug’s ditched = His face is smeared as with mud.
Behavior.	Condition.



## VENUS AND ADONIS.

## PLAYS.

The best conditioned  
and unwearied spirit,  
"Merchant of Venice,"  
III. ii. 295.

Here is the catalogue of  
her conditions, "Two  
Gent. of Verona," III.  
ii. 273. "Much Ado,"  
III. ii. 68; Yes, and  
his ill conditions.

VERNACULAR.	WARWICKSHIRE.
Behind.	Assudbackards.
Beehive.	Beeskep.
Belongings—Luggage.	Nalls—Pack up ons nalls and shog = Pick up your belongings and get out.
Belabor — To pound (which see).	Pun or Pug.—Quilt—Leather. To quilt or to leather a man is to pound or punish him severely.
Benighted — See De-layed.	Lated.
Between.	Atween.
Blear-eyed.	Wall-eyed.

VENUS AND ADONIS.	PLAYS.
	<p data-bbox="491 601 850 728">He would pun thee into shivers with his fist, "Troilus and Cres- sida," II. i. 42.</p> <p data-bbox="491 794 850 1053">Now spurs the lated traveler to gain the timely inn, "Mac- beth," III. iii. 6. I am so lated in the world that I have lost my way forever, "Antony and Cleopatra," III. ii. 3.</p> <p data-bbox="491 1149 850 1409">That ever wall-eyed wrath or staring rage presented, "King John," IV. iii. 147. Say, wall-eyed slave, whither wouldst thou? "Titus Andronicus," II. ii. 102.</p>

VERNACULAR.	WARWICKSHIRE.
Blind Alley.	Pudding bag.
Blow.	Polt—He got polt on conk=He got a blow on the nose.
Bendweed—(The minor Convolvulus).	Waiweind.
Bind — to bind books. Bind tightly.	Heal. Guss — Don't guss that recklin = Don't bind the child too tightly.
Bit, part of harness.	Bettock.
Bit—see morsel.	Scrump.
Blab, to give away secrets (verb.)	Twit.
Blackened, see darkened.	Collied.

VENUS AND ADONIS.	PLAYS.
	<p>The word occurs three times in the plays ("Two Gentlemen of Verona," IV. ii. 8; "1 Henry VI.," III. ii. 55; "2 Henry VI.," III. i. 178), but not in this sense.</p> <p>Brief as the lightning in the collied night, "Midsummer Night's Dream," I. i. 145. Passion, having my best judgment col-</p>

VERNACULAR.	WARWICKSHIRE.
Blackbird.	Blackie (a "black stare" is Warwickshire for a starling).
Blade of grass.	Bent of grass.
Blown—To lay corn by wind or rain.	Lodge — The corn is lodged = the corn is laid.
Blaze.	Blizzy.
Blunt.	Dubbid.
Boar.	Brim.
Boast—to put on airs.	Scawt.
Boast, Brag, verb or noun.	Crack. Goster.
Boasting.	Gostering, also used as a noun—meaning something to boast of.

VENUS AND ADONIS.	PLAYS.
	<p>lied, "Othello," II. iii. 206.</p> <p>They shall lodge the summer corn, "Richard II.," III. iii. 162. Though bladed corn be lodged and trees blown down, "Macbeth," IV. i. 55.</p> <p>And Ethiops of their sweet complexions crack, "Love's Labor's Lost," IV. iii. 268. Though all the world should crack their duty to you, "Henry VIII.," III. ii. 193. Indeed it is a noble</p>

VERNACULAR.	WARWICKSHIRE.
Boasting—Boastful—see consequential.	Crostering—He's a crostering fellow=He's a boasting fellow.
Boisterous.	Lungerous.
Blunder—Failure.	Mull.
Blunt, verb.	Dub — E'el dub they knife agin brick=You will take the edge off your knife against the brick.
Boaster.	Cracker.
Boor—Tramper.	Chop-goss.
Booby—See Clown.	
Bosom—(of a garment).	Craw—Wi my shift craw up = with my shirt bosom unbuttoned.
Borders.	Adlands — Them's his adlands = Those are borders of his field.



VENUS AND ADONIS.	PLAYS.
	<p data-bbox="538 297 870 404">child. . . A crack, madam, "Coriolanus," I. iii. 74.</p> <p data-bbox="502 875 870 1015">What cracker is this same that deafs our ears? "King John," II. i. 46.</p>

VERNACULAR.	WARWICKSHIRE.
Botch.	Boage.
Bother—to harass—see Annoy.	Irk—[Also in several other dialects.]
Bow—(A curtesy).	Obedience—Make your obedience to the parson=Bow (or drop a curtesy) to the parson.
Bowlful—see Jorum.	Jordan.
Bragging—see Boast.	Gostering.
Brand new.	Fire-new.

VENUS AND ADONIS.	PLAYS.
	<p>We charged again, but out, alas, we botched again! "3 Henry VI.," I. iv. 19.</p> <p>Why, they will allow us ne'era Jordan, "1 Hen. IV., II. i. 22. When Arthur first in court. Empty the Jordan, "2 Henry IV.," II. iv. 37.</p> <p>A man of fire-new words, fashion's own knight, "Love's Labor's Lost," I. i. 179. Some excellent jests, fire-new from the mint, "Twelfth Night," III. ii. 23. Your fire-new stamp of honor is scarce current, "Richard III.," I. iii. 256. Dispute thy victor sword and fire-new fortune, "Lear," V. iii. 132.</p>

VERNACULAR.	WARWICKSHIRE.
Breeze—see Forerunner, Herald.	Whiffle—A “whiffle” is more particularly a breeze which stirs the growing grain, and bends it as if to make a path through it, whence the word—whiffler, one who goes before, making a path for one to come after.
Bruise—see Batter.	Frush.
Bud (verb).	Chip.
Breezy — See Gusty, Windy.	Hurden.
Bully—In the sense of to ruff, to chaff, to abuse—see Tease.	Knag—Go on at; They knag (or go on at) me so = they chaff (or bully or ruff) me.
Bundle of Hay.	Bottle of hay—[Also in Yorkshire and several other dialects.]
Bungle.	Mongle.
Burden.	Fardel—[Also in various other dialects.]

VENUS AND ADONIS.	PLAYS.
	<p data-bbox="495 1009 856 1141">Methinks I have a great desire to a bottle of hay, "Midsummer N. D.," IV. i. 36.</p> <p data-bbox="495 1210 856 1376">Who would fardels bear, "Hamlet," III. i. 83. I heard them talk of a fardel, "Winter's Tale," V. ii. 25.</p>

VERNACULAR.	WARWICKSHIRE.
Burst.	Squot—What ye squot that pod fur = Why have you burst that pod.
Busybody, Newsmonger,	Blobchops.
Bushel.	Scuttle—(More properly a basket that holds a bushel.)
Buttercups.	Craisies.
By-bidder at an auc- tion.	Sweetener.
By God (an oath as sub- stitute for by God).	Cox.
<b>C</b>	
Cackle.	Chackle — Our hen she do chackle.
Cake, small cake.	Pikelet.
Cake (verb)—see Col- lect.	Bolter.

VENUS AND ADONIS.	PLAYS.
	<p data-bbox="500 806 859 971">Cox my passion, give me your hand, how does your drum? "All's Well that Ends Well," V. ii. 42.</p> <p data-bbox="500 1258 859 1390">Bolted by the northern blast, "Winter's Tale," IV. iv. 376. So finely bolted didst thou</p>

VERNACULAR.	WARWICKSHIRE.
Calf.	Stagger-bob.
Candle.	Dummy.
Candle lighter, a bit of paper or wood.	Sprill.
Cannot—see Not.	Canna.
Cap—Especially a child's cap.	Biggin.
Captious, Irritable.	Tutly.
Caress (verb).	Pither — (pid-hur) see she pither him = see her caress him.
Carelessly, to wear carelessly.	Slanged — Slanged on anyhow = carelessly put on.
Carrion crow.	Goarrin' crow.
Carry (verb).	Help—I'll help it back to 'un = I'll carry it back to its owner.



VENUS AND ADONIS.	PLAYS.
	<p data-bbox="533 280 854 355">seem, "Henry V.," ii. 137.</p> <p data-bbox="497 669 854 768">With homely biggin bound, "2 Hen. IV.," V. 27.</p> <p data-bbox="497 1214 854 1379">Help me away, "Merry Wives of Windsor," III. iii. 150, and per- haps very frequently in that sense distin-</p>

VERNACULAR.	WARWICKSHIRE.
Catch.	Cop, pronounced coop, sometimes spelled cope in plays.
Certainly not, on no account.	Ever so—I wud not go daown that chewer nights, ever so = I would not on any account go down that lane at night.
Cesspool.	Stockhole.
Chaff (Verb). — See Abuse.	Go on at—They go on at me about going to church = They chaff me about going to church.
Chatter (verb).	To cank = to talk incessantly.
Celebrated, or, as an adverb, Famously.	Deadly—He's a deadly man for going to church = He's cele-

VENUS AND ADONIS.	PLAYS.
<p>They all strain courtesy which shall cope him first.—Line 888.</p>	<p>guished from the ordinary one.</p> <p>And coops from other lands her islanders, “King John,” II. i. 25. I have to cope him in these sullen fits, “As You Like It,” II. ii. 65. Ajax shall cope the best, “Troilus and Cressida,” II. iii. 275.</p> <p>Thou didst hate her deadly and she is dead, “All’s Well That Ends</p>

VERNACULAR.	WARWICKSHIRE.
	brated for going to church (a great church-goer.)
Chaffinch.	Pink.
Charcoal.	Charks.
Chatter, gossip.	Chelp, chirp, cag-cank, cank—All those words or forms are used. A chatterbox is sometimes called a pralla-piece.
Chatterbox.	Chatterpie.
Cheat (verb).	Fob or Fub.

VENUS AND ADONIS.	PLAYS.
	<p>Well," V. iii. 117. Not now, sir, she's a deadly theme, "Troilus and Cressida," IV. v. 181. Yet they lie deadly, that tell you you have good faces, "Coriolanus," II. i. 67.</p> <p>And chattering pies in dismal discords sung, "3 Henry VI.," V. vi. 48.</p> <p>Fubbed off, and fubbed off, and fubbed off, from this day to that, "2 Henry IV.," II. i. 37. Resolution thus fobbed as it is with the rusty curb of old father Antic the law, "1 Henry IV.," I. ii. 68.</p>

VERNACULAR.	WARWICKSHIRE.
Chestnut.	Hoblionkers.
Chemise.	Shimmy.
Chew (verb).	Chawl, or chobble (chawl perhaps means to chew slowly).
Chicken (any young fowl).	Biddy.
Child—see Small Child.	Recklin.
Childbed.	Groaning.
Childbed.	Panzy bed — As if a child would ask where a baby came from, the neighbors would say, "oot ov 'ts mither's Panzy-bed."
Chimney.	Chimbley.
Chum—an associate or hail-fellow—a favor- ite.	Butty.
Clever.	Sprag, Sprakt.

VENUS AND ADONIS.	PLAYS.
	<p data-bbox="492 759 850 933">What shall be done, Sir, with the groaning Ju- liet? She's very near her hour. "Measure for Measure," II. ii. 15.</p> <p data-bbox="492 1371 850 1412">He is a good sprag mem-</p>

VERNACULAR.	WARWICKSHIRE.
Clown — see Idiot, Fool.	Dunce, Geck—Patch.
Clumsy.	Noggen.
Chimney-piece.	Shelf.
Chirp (verb).	Chelp.
Chips.	Chats.
Chitterlings of Pork.	Mudgin.
Clean out.	Do out. Do out pig- stye=clean out the pigstye. It is a ques- tion whether this is not the contraction Dout — used in the Shakespearean sense of extinguish (which see).



VENUS AND ADONIS.	PLAYS.
	ory, "Merry Wives of Windsor," IV. i. 84.
	And to become the geck and scorn of th' other's villainy, "Cymbeline," V. iv. 67. And made the most notorious geck and gull, "Twelfth Night," V. i. 35.
	(Perhaps) in "Hamlet," III. iv. 112; from the shelf the precious diadem stole.
	And dout them with superfluous courage. "Henry V.," IV. ii. 11.

VERNACULAR.	WARWICKSHIRE.
Climb (as a tree), verb.	Swarm.
Claw—(of a fowl).	Talent.
Clever—see Talon.	Fierce—That's a fierce little 'un = That's a clever baby.
Clot (verb)—see Collect.	Bolter.
Clown—Ignoramus; see Fool, Idiot.	Patch-Yawrups — Yer great Patch, or you great Yawrups = you booby, you clown.
Crack, a fissure.	Chaun.
Clover—see White Clover.	
Coat (short coat).	Slop or Slops.

VENUS AND ADONIS.	PLAYS.
	<p data-bbox="472 373 835 695">If talent be a claw, look how he claws him with a talent, "Love's Labor's," IV. ii. A double pun, to "claw" being also Warwickshire dialect for "to toady to," "to flatter."—See Toady, <i>post.</i></p> <p data-bbox="477 984 840 1182">Thou scurvy patch, "Tempest," III. ii. 71; capon, coxcomb, idiot, patch, "Com- edy of Errors," III. i. 33.</p> <p data-bbox="482 1372 845 1405">O, rhymes are guards on</p>

VERNACULAR.	WARWICKSHIRE.
Cob, stout, compactly built horse.	Galloway.
Cock—(The male of any fowl).	Tone.
Comb.	Shade—Shade this 'eir = comb your hair.
Comely.	Eyeable.
Collect—To clog or cake (verb).	Bolter—The snow bolt-ers i' his hoof = the snow cakes or collects in the horse's hoof.
Companion — in the sense of a partner—or mate, a “pal”—or associate, a chum, see Bedfellow.	Butty.
Commodious.	Roomthy.

VENUS AND ADONIS.	PLAYS.
	<p>wanton Cupid's hose.  Disfigure not his  slop, "Love's Labor's  Lost," IV. iii. 50.  Bon Jour, there's a  French salutation for  French slop, "Ro-  meo and Juliet," II.  iv. 47.</p> <p>Know we not Galloway  nags? "2 Henry IV.,"  II. iv. 203.</p> <p>Blood boltered, "Mac-  beth," IV. i. 123.</p>

VERNACULAR.	WARWICKSHIRE.
Common, Vulgar.	Article — an expression of contempt, for man, beast, or commodity.
Comparatively.	Accardin — (according) — It's as much bigger accardin' as my fut is nur that mawkins = It's as much larger as my foot is larger than that child's.
Complete.	Slow.
Completely.	Slow—He turned it slow over = He overturned it completely.
Conceited.	Coxey.
Concupiscent, Lecherous.	Frum, Randy, Coddling.
Confidence.	Heart — He ain't no

VENUS AND ADONIS.	PLAYS.
	<p>In the verity of extolement I take him to be a soul of great article; (that is, a soul of great vulgarity), "Hamlet," V. ii. 122.</p>
	<p>Backward pull our slow designs, "All's Well," I. i. 233. Wrung from me my slow leave, "Hamlet," I. ii.</p>
	<p>This coddling spirit had they from their mother, "Titus Andronicus," I. iv. 71.</p>

VERNACULAR.	WARWICKSHIRE.
<p>Conceited, vain.</p> <p>Concede.</p>	<p>heart in it = He has no confidence in it; also used in the sense of quality, as "there ain't no heart in the land" = this land is good for nothing.</p> <p>Fritch.</p> <p>Allow.</p>



## VENUS AND ADONIS.

## PLAYS.

For I can sing, and speak to him in many sorts of music, that will allow me very worth his service. (This is one of the most curious of survivals. The idiom, in the Africo-American of the Southern United States, is the most common and universal of any. "I 'low dat its a fine day," means, I said to him it's a fine day. "Brer Rabbit 'low dat he jes a mite hungry, too," = Brother Rabbit said, "I am hungry," etc.). See Joel Chandler Harris's "Uncle Remus" books.

VERNACULAR.	WARWICKSHIRE.
Concubine.	Kicky-wicky.
Confine.	Stive up—Cub-up.
Confusion.	Caddle. Everything is all of a caddle=everything is in confusion.
Consequential.	Cocksey.
Contrive—To manage to live.	Raggle, Scrabble—'Ees scrabblin' along = He lives from hand to mouth = manages to get along.
Convalescent.	Hand—Ae's 'and now = I am now on the mend.
Coquetting—see Pry.	Brevetling. When one hangs around as if to pry, but generally "wenching."
Costs, expenses—as in a lawsuit.	Cusses.
Courting—See Coquetting.	

VENUS AND ADONIS.	PLAYS.
	<p>He spends his honor in a box unseen; that keeps his kicky-wicky hen at home, "All's Well that Ends Well," II. iii. 297.</p>
	<p>What's become of the wenching rogues? "Troilus and Cressi- da," V. iv. 35.</p>

VERNACULAR.	WARWICKSHIRE.
Convince.	Swagger.
Cowslip.	Tooty.
Constable.	Bum or Bum baily— 'Ee's got the Bums in 's 'ouse for rent = The constables have dis- trained his goods for rent. A constable who takes up stray cattle is called a "Hayward."
Copulate (verb).	Grouse.
Core.	Corple.
Court, courting.	Comes to see. 'E comes to see our Mary= He is courting our Mary — sometimes "setting up with" (as in New England to- day), means the same thing. A country girl's affianced is her "Steady company" or, briefly, her "Steady."
Cover (verb) to cover the fire.	Rake.

VENUS AND ADONIS.	PLAYS.
	<p data-bbox="490 426 853 591">Scout me for him at the bottom of the garden like a bum baily, "Twelfth Night," III. iv. 68.</p> <p data-bbox="490 1230 853 1395">Where fires thou find'st unraked and hearths unswept, "Merry Wives of Windsor," V. iv. 50.</p>

VERNACULAR.	WARWICKSHIRE.
Covetous.	Muckerer.
Cramped.	Cubbed up — we are a cubbed up = we are cramped for room.
Crack.	Chan.
Crawl.	Scrabble.
Crease (verb).	Ruck—Braid.
Criticise (verb), To find fault with.	Fault it—can you fault it? = can you criticise or find fault with it?
Crusts, crumbs.	Crusses.
Cucumber.	Cunger.
Cunning.	Pimping.
Curdle (verb).	Cruddle.
Cut (verb)—Also to bargain.	Haggle, a pedlar is a Hagglar.

VENUS AND ADONIS.	PLAYS.
	<p>On us both did haggish  age steal on, "All's  Well that End's  Well," I. ii. 29. Suf-  folk died first, and  York, all haggled  over, comes to him,  "Henry V.," IV. vi.  11.</p>

VERNACULAR.	WARWICKSHIRE.
Crockery.	Cracks.
Cross—vixenish.	Contrary.
Cruel—See Boisterous.	Lungerous.
Crumpet.	Pickelet.
Crusted.	Padded—The ground's 'a padded = the ground is crusted or baked with drouth.
Cucumber.	Conger.
Curtesy.	Obedience — mak yer obedience to she = curtesy to her.
<b>D</b>	
Dam (noun), mill dam.	Fletcher.
Dam (verb), to dam up.	Stank.
Dandelion.	Piss a bed.
Darkened—See Blackened.	Coiled (possibly derived from Coil, which see, under Trouble).



VENUS AND ADONIS.	PLAYS.
	<p>'Tis pity—love should be so contrary, "Two Gentlemen of Ve- rona," IV. iv. 90.</p> <p>Brief as the lightning in the coiled night, "Midsummer Night's Dream," I. i. 145.</p>

VERNACULAR.	WARWICKSHIRE.
Dainty, Fastidious.	Choice.
Dandle (to toss a child in the air).	Dink. To toss a child on the knee—is to dink-fart it.
Darkness.	Murk.
Daughter (legitimate).	Wench—Her be the parson's wench = She is the parson's legitimate daughter. ("Used all over England without any depreciatory intention.")
Dash — See remarks under Thrust.	Yerk.
Dawdler—see Trifler.	Slacken-twist.
Daub, to smear.	Bemoil.

VENUS AND ADONIS.	PLAYS.
	<p data-bbox="519 310 847 409">Passion having my best judgment coiled, "Othello," II. iii. 206.</p> <p data-bbox="529 500 539 517">.</p> <p data-bbox="484 632 847 764">'Ere twice in murk and occidental damp, "All's Well that End's Well," II. i. 166.</p> <p data-bbox="484 1053 847 1186">And with wild rage jerk out their armed heels, "Henry V.," IV. vii. 83.</p> <p data-bbox="484 1276 847 1409">In how miry a place how was she bemoiled, "Taming of the Shrew," IV. i. 77.</p>

VERNACULAR.	WARWICKSHIRE.
Delicate, unable to bear cold or wet weather. See Sapling, Slender.	Starven, Wimples.
Delirious, dazed — in sickness.	Moithered.
Death-sign.	Token — I am certain sommat has come to my son, for I saw his token last night; it was a white dove flew out the curtain.
Deceitful.	Fornicating—Ees a fornicating chap = He is a treacherous, or deceitful, fellow.
Decorate (verb).	Dizzen—Wha' be you dizzenin yoursel' before the glass = Why are you decorating yourself?
Dedicate (Verb).	Wake—The church was waked = The church was dedicated.
Defile—See Lane, Passage.	Chewer.
Deformed.	Gammy (of an arm or member only).

VENUS AND ADONIS.	PLAYS.
	<p>This wimpled, whining, purblind, wayward boy, "Love's Labor's Lost," III. i. 81.</p>

VERNACULAR.	WARWICKSHIRE.
Dent.	Dinge.
Depressed.	Cut up.
Destroy (Verb).	Rid — [Also in several other dialects; occurs in a glossary of Swaledale, Yorkshire, in this sense.]
Destroy.	Terrify — Thee's been terrifying my cabbages = You have destroyed my cabbages.
Delayed — See back.	Draw-Lated — I am lated an hour = I have been delayed an hour [also in several other dialects].
Depart—See Part.	Shogg off — Morris. You'd best morris now = You had better depart—take yourself off.
Detriment.	Denial.

VENUS AND ADONIS.	PLAYS.
	<p data-bbox="497 404 849 470">The red plague rid ye, "Tempest," I. ii. 64.</p> <p data-bbox="497 784 849 883">Now spurs the lated traveler, "Macbeth," III. iii. 6.</p> <p data-bbox="497 982 849 1148">Shogg off! I would have you solus, "Henry V.," II. i. 48. Shall we shogg off, <i>Idem</i>, II. iii. 48.</p> <p data-bbox="497 1172 849 1379">Make denials increase your services, "Cym- beline," II. iii. 53. Prejudicates the busi- ness, and would seem to have us make denial,</p>

VERNACULAR.	WARWICKSHIRE.
Devil, the.	Old Harry.
Devour, or devouring.	Ravin, Raven, or Ravine—In most English dialects; perhaps this is only a shortening of Raving.
Dew.	Dag—There's been a nice flop o' dag = there's been a nice fall of dew.
Diaper.	Dubble.
Die, to cease to live (verb).	Croak. Go back—Pass—I'm afeard my dilling 'll pass hereby—I am fearful that my child will die this time.
Different.	Odds — It 'll all be odds in a bit=It will be different in a moment.



VENUS AND ADONIS.	PLAYS.
	<p data-bbox="531 307 865 374">"All's Well that End's Well," I. ii. 9.</p> <p data-bbox="498 509 865 710">Meet the ravin lion,          "All's Well that Ends Well," III. ii. 120.          (Benjamin shall raven          as a wolf, King James          Bible, Gen. xlv. 27.)</p> <p data-bbox="495 962 865 1164">Vex not his ghost. O let          him pass, "Lear," V.          iii. 213. Disturb him          not, let him pass peace-          ably, "2 Hen. VI."          III. iii., 29.</p> <p data-bbox="495 1214 865 1416">Were still at odds, but          being three, "Love's          Labor's Lost," III. i.          91; nothing but odds          with England, "Henry          V." II. iv. 129.</p>

VERNACULAR.	WARWICKSHIRE.
Dig (Verb).	Earth—Earth it up=dig it up.
Digestion.	Digester — His digester is bad=His digestion is out of order.
Dissolve.	Resolve.
Direct, directly—see Immediately, Pres- ently.	Next — Next away.
Disorder—Disorderly.	Huggermugger — Mullocks—This rooms all on a mullock; it wans fettlin up a bit = This room is in disorder and needs setting to rights.
Dirty.	Grubby.
Disagree, quarrel.	Chip out, or drop out—

VENUS AND ADONIS.	PLAYS.
	<p>Whose liquid surge resolves the moon into soft tears, "Timon of Athens," IV. iii. 442. Thaw and Resolve itself into a dew, "Hamlet," I. ii. 130. Even these resolved my reason into tears, "The Lover's Complaint," 296.</p> <p>"Tis the next way to turn tailor, "1 Henry VI.," III. i. 264.</p> <p>And we have done but greenly, In Hugger-mugger to inter him, "Hamlet," IV. v. 87.</p>

VERNACULAR.	WARWICKSHIRE.
	<p>Me and him chipped out (or dropped out) other day = He and I quarreled the other day.</p>
Disarrange.	Midge.
Disorder, confusion.	Pucker.
Disturb.	Raise the place.
Ditch.	Grimp.
Does.	Do—He do like it=He does like it.
Dolt—see Stupid.	Nozman.
Dog-tooth,	Puggin-tooth.
Domineering.	Masterful, or Missising.

## VENUS AND ADONIS.

## PLAYS.

He raised the place with  
 loud and coward cries,  
 "King Lear," II. iv.  
 43. I'll raise all  
 Windsor, "Merry  
 Wives of Windsor,"  
 V. v. 223. This busi-  
 ness will raise us all,  
 "Winter's Tale," II.  
 i. 193.

Doth set my puggin-  
 tooth on edge, "Win-  
 ter's Tale," IV. iii.  
 437.

VERNACULAR.	WARWICKSHIRE.
Donkey.	Jerusalem Pony.
Doubtful.	Dubersome—It's duber- some he goes = It's doubtful if he goes.
Dough, sometimes a pudding.	Duff, or Dunch. A pud- ding made of flour and water and eaten with salt, is a Dunch-dump- ling.
Down.	Dowle.
Drain.	Grimp.
Drab — a shiftless woman—see Slattern.	Shackle.
Draw (as to draw tea).	Mash — The tea was ready mashed = The tea was drawn.
Drawback, or Delay (sometimes).	Denial — It's a great denial to him to be shut up in the house = It's a great draw- back for him to be kept in-doors.
Dregs.	Dribblins, Swatchell or Swappel.

VENUS AND ADONIS.	PLAYS.
	<p data-bbox="487 695 852 799">The dowle that's in my plume, "Tempest," III. iii. 65.</p> <p data-bbox="487 1112 852 1216">Make denials increase your services, "Cym- beline," II. iii. 53.</p>

VERNACULAR.	WARWICKSHIRE.
Drenched—see Wet.	Watched — or Wet- chered.
Dried—see Crusted.	Padded.
Drink (noun).	Drench, 'As in 's drench. = He is in drink, <i>i. e.</i> , is drunken.
Drip.	Gutter, usually of a can- dle. The dummy gut- ters = The candle is dripping, or burning unevenly.
Drive out.	Scouse — Scouse them dawgs out = Drive out the dogs.
Drizzling.	Damping.
Drop—see Expectorate.	Gob, Gobblets.



VENUS AND ADONIS.	PLAYS.
	<p data-bbox="472 475 835 702">Give my roan horse a drench, says he, "1 Henry IV.," II. iv. 120. Sodden water, a drench for surreined jades, "Henry V.," III. v. 19.</p> <p data-bbox="467 1127 835 1421">With gobbets of thy mother's bleeding heart, 2 "Henry VI.," IV. i. 85. Into as many gobbets will I cut it, as wild Medea young Absyrtus did, <i>Idem</i>, V. ii. 58.</p>

VERNACULAR.	WARWICKSHIRE.
Droop—see Sink.	Sagg.
Drool—a waggish fellow.	Dryskin — 'Ees a droll wag — 'Ees a dryskin.
Drunken.	Fresh, Muzzy — He's fresh, or muzzy = He's drunken.
Dry.	Starky.
Dull — see Heavy, Sleepy.	Urked.
Dumpling—see Dough.	Dunch.
Dunce—see Idiot, Fool.	Geck, Patch—[Common to several dialects].
Dung, Manure.	Sharm — Cow sharm = Cow manure.
Dungeon.	Dungill.

VENUS AND ADONIS.	PLAYS.
	Shall never sagg with doubt, "Macbeth," V. iii. 10.
	Perhaps so used in a withered serving man; a fresh tapster, "Merry Wives of Windsor," I. iii. 19.
	And made the most no- torious geck and gull, "Twelfth Night," V. i. 351. And to be- come the geck and scorn of th' other's villany, "Cymbeline," V. iv. 67.

VERNACULAR.	WARWICKSHIRE.
Dwarf.	Durgey. Sometimes called a "go by the ground."
<b>E</b>	
Earrings, probably the false earrings worn to keep the perforation open.	Sleepers.
Economy.	Salvation—It's no salvation to scrum a reasty shive = It's no economy to stuff one's self with sour bread.
Eel Basket.	Putcheon.
Elm Tree.	Elven.
Election.	Ond Shaken Time— <i>i. e.</i> , the local election, when the candidates shake hands with the voters.
Emaciated, in the sense of down to a fine point — see Pinched, Thin.	Picked.

## VENUS AND ADONIS.

## PLAYS.

At gaming, perhaps in this sense in swearing, or about some act that has no relish of salvation in it, "Hamlet," II. i. 58.

Used in the sense of nice (perhaps thin or sharp), in "Hamlet," V. i.; "The age is grown so picked." See also "Love's

VERNACULAR.	WARWICKSHIRE.
Embers.	Gleeds.
Elegant (splendid).	Clinking, Perial.
Embarrassed.	Graveled.
Embarrass, also in the sense of put out, Extinguish — see Extinguish, Put Out.	Dout—He douts me = He embarrasses me.

VENUS AND ADONIS.	PLAYS.
	<p>Labor's Lost," V. i. 14; "He is too picked, too spruce."</p>
	<p>When you were gravelled for lack of matter you might take occasion to kiss, "As You Like It," IV. i. 75.</p>
	<p>The dram of Eale doth all the noble substance often doubt to his own scandal, "Hamlet," I. iv. If this is a use of the Warwickshire word, I think this celebrated crux is simplified, viz.: the morsel of evil born in the man embarrasses and extinguishes (or eclipses) all his good points. (Eale being a misprint for evil). See use of the word dout in "Henry V.," IV. ii. 11; and again in "Hamlet," IV. 7. I have a speech of fire</p>

VERNACULAR.	WARWICKSHIRE.
Ember (a live ember only).	Gleed.
Empty (verb).	Shit, Shit them taters out o' scuttle = Empty those potatoes out of that bushel-basket.
Encourage, to urge on.	Age on. 'Ee aged ''em on = He urged or encouraged him to proceed.
Encourage.	Hearten.
Endure.	Abide, Abear—I can't abide (or abear) it = I can't endure it.



## VENUS AND ADONIS.

## PLAYS.

that fain would blaze,  
 but that this folly  
 douts it. The mis-  
 print of doubt for dout,  
 and of eale for evil,  
 both occurring in one  
 sentence, have caused  
 the greatest and most  
 exploited Shakes-  
 pearean crux.

My royal father, cheer  
 those noble lords and  
 hearten those that  
 fight in your defense,  
 "3 Henry VI." II. ii.  
 78.

Good natures could not  
 abide to be with,  
 "Tempest," I. ii. 360,

VERNACULAR.	WARWICKSHIRE.
Enough.	Enu (Enew).
Equal — (an equal in station).	Even—Christian.
Entangle (Entangle-ment.)	Twizzle, Ravelment, a tangle of yarn—is a Robble.
Entirely—Completely.	Slom, Clean. E turned slom (or clean) over = He turned a complete somersault.

VENUS AND ADONIS.	PLAYS.
	<p>see also "Merry Wives," I. i.; "Measure for Measure," III. ii.; "Midsummer Night's Dream," III. i.; "Merchant of Venice," IV. i.; "Julius Cæsar," III. ii., etc., etc.</p> <p>That great folk should have countenance to drown or kill themselves more than their even Christian, "Hamlet," V. i. 31.</p> <p>Roaming clean through the bounds of Asia, "Comedy of Errors," I. i. 134. Though not clean past your youth, "2 Henry IV.," I. ii. 110. And domestic broils clean overblown, "Richard III.," II. iv. 61. Renouncing clean the faith they have in tennis</p>

VERNACULAR.	WARWICKSHIRE.
Entrails.	Chittlins. Aggies: (perhaps the Scotch Haggis)—The Entrails and Ropes of a Sheep.
Erase (verb) — see Scratch out.	Scrat.
Equitable—Fair-play between men.	As good as—Ayzum-Tazzum. Ul give one as good as him = I will get as much as he does.
Ewe.	Yoe.
Exactly.	Justly—It fits him justly = It fits him exactly. —Pronounced jussly.
Excel (verb).	Cap.
Excellent.	Undeniable.

VENUS AND ADONIS.	PLAYS.
	<p>and tall stockings,          "Henry VIII.," I. iii.          29.</p> <p>Be justly weighed,          "Twelfth Night," V.          i. 375. Equal bal-          ance justly weighed,          "2 Henry IV.," IV.          i. 67.</p> <p>I will cap that proverb          with there's flattery in          friendship, "Henry          V." III. vii. 129.</p>

VERNACULAR.	WARWICKSHIRE.
Excellent.	Reeming.
Excrement.	Gold dust.
Excited, nervous.	Puthery.
Expectorate (verb).	Gob, Yaux. See Drop, Mouthful.
Excessive, Excessively —see Very.	Terrible—Above a bit. He's terrible fond of the little 'un = He is excessively fond of the child—or Er's worrit above a bit = He's extremely worried.
Exchange (verb).	To chop = to trade one thing for another.
Exhausted.	Sadded, Forwearied—or Sadded. He's gone forwearied = He's exhausted or worn out.
Expert.	Dabster, Dabhand.
Expertly, neatly.	Gainly. In print—E dost it in print like = He does it expertly.
Expenses.	Cusses.
Extension of a house—	Lean to.

## VENUS AND ADONIS.

## PLAYS.

Were as terrible as her  
 terminations, "Much  
 Ado about Nothing,"  
 II, i. What is the  
 reason of this terrible  
 summons? "Othello,"  
 II. i. 246.

Forwearied in this, "K.  
 John," II. i. 233.

VERNACULAR.	WARWICKSHIRE.
<p>see Addition, Shed, Wing.</p> <p>Extinguish—(Verb) see Embarrass, Put out. Shut.</p> <p>Extremely.</p>	<p>Dout.</p> <p>Douk (verb), to duck the head. "You must douk yer yud to get thraough that little doer."</p> <p>Dowst (noun), a blow.</p> <p>Dowt (verb), to extinguish (? "do out"). "Mind as you dowts the candle safe, w'en yŭ be got into bed."</p> <p>Like—As, as (with the adjective), It's as like as like = It's very like, or it's pleasant like = It's very pleasant.</p>
<b>F</b>	
<p>Fade, Decrease or disappear.</p> <p>Fagot (any piece of firewood).</p>	<p>Sigh, The posies be sigh-in'—or in the case of a humor—This boils aginnin to sigh = This boil is decreasing.</p> <p>Bangle, Bavin—Kid.</p>



VENUS AND ADONIS.	PLAYS.
	<p data-bbox="477 416 847 678">And dout them with superfluos courage, "Henry V." IV. ii. II. I have a speech of fire which fain would blaze, but that this folly douts it, "Hamlet," IV. vii. 192.</p> <p data-bbox="487 1357 854 1424">And rash bavin wits, "I Hen. IV." III. 61.</p>

VERNACULAR.	WARWICKSHIRE.
Fagged—worn out, very wearied — see Fatigued.	
Failure.	Mull—Mulled = foiled.
Fairies.	Pharasees, a mispronunciation confounded with a Biblical word.
Fancy.	Fainty.
Fall—see Dew.	Flop.
Famished.	Famelled—or clommed.
Fat, usually Hog's fat.	Scam.
Fatigued—utterly worn out, see Exhausted.	Forwearied — [also in several other dialects].
Faultfinder, a captious person (as in modern argot perhaps a "kicker").	Pickthanks.
Feeble.	Casualty—He's getting old and casualty now = He's getting old and feeble. Also

VENUS AND ADONIS.	PLAYS.
	<p data-bbox="481 467 849 602">Peace is a very apoplexy, lethargy; mulled, deaf, "Coriolanus," IV. v. 239.</p> <p data-bbox="481 1026 849 1128">Forwearied in this, "King John," II. i. 233.</p> <p data-bbox="481 1158 849 1292">By smiling pickthanks and base news- mongers, "1 Henry IV.," III. ii. 25.</p>

VERNACULAR.	WARWICKSHIRE.
	Creechy, Crouchy, Croffing, or Fodder- ing.
Feed (verb).	Fother, Serve—The pigs are served (or foth- ered) = The pigs are fed.
Feel.	Find of—I find of thus foot irks me = I feel this foot paining me.
Feeling (noun).	Felth.
Feet.	Hummocks — Keep thy hummocks home = Keep your feet where they belong.
Fell.	Fall—We must fall that tree = We must cut down that tree.
Fellow (Especially a fel- low workman, or part- ner in a job).	Butty.
Fennel (and umbellifer- ous plants generally).	Kex or Keks [also in Sus- sex, Whitby, Mid-York- shire, and several other dialects].

## VENUS AND ADONIS.

## PLAYS.

For the table, sir, it shall  
be served in? "Mer-  
chant of Venice," III.  
v. 75.

Thistles, keeksies, burs,  
"Henry V.," V. ii. 52.

VERNACULAR.	WARWICKSHIRE.
Fetchd.	Fet.
Fitches.	Vetches.
Fever.	Faver.
Field (when inclosed).	Close.
Fields.	Ground.
Fidget (verb), to worry one's self.	Fissle—with the fingers. Fither.
Fidget (verb), to worry another.	Roil.
Fine.	Perial—That's a perial nag now = That's a fine mount, or that's a beautiful saddle horse.
Finery—see Trinkets.	Bravery [also in several other dialects].
First milk (of a cow after calving).	Bisnings.

VENUS AND ADONIS.	PLAYS.
	<p>On, on, ye noble English, whose blood was fet from fathers of war- proof, "Henry V.," III. i. 17.</p>
	<p>Which grows here in my close, "Timon of Athens," V. ii.</p>
	<p>With scarfs and fans and double change of bravery, "Taming of Shrew," IV. iii. 57.</p>

VERNACULAR.	WARWICKSHIRE.
Fists.	Fises, Fisses.
Flail.	Nile.
Flatter (verb).	Claw—He claws 'un = He flatters me. [Also in several other dia- lects.]
Fledged.	Fleshy.
Fledgeling.	Batchling.
Flirt, to coquette.	Brevet, used probably only as a participle. She is flirting—she is brevetting.
Flogged (in school).	Breeches.
Flutter (verb).	Flicket.
Flower.	Flur.
Flower bed.	Flur, Knot.
Friendly.	Great. They be great this day = They are very friendly to-day.



## VENUS AND ADONIS.

## PLAYS.

If you forget your quies,  
your quæes, and your  
quods you must be  
preeches, "Merry  
Wives of Windsor," IV.  
i. 81.

VERNACULAR.	WARWICKSHIRE.
Fluent (over ready).	Limber—How limber your tongue is = How fluent (or talkative) you are.
Food.	Chuff (one full of food is called a chuff).
Food—in bad condition, especially meat.	Cag-mag.
Fond.	Partial to—I be so partial to onions = I am very fond of onions.
Fondle—see Caress.	Pither.
Fool—see Idiot, Simpleton.	Patch—(Wise says that loon means a mischievous or rascally fool; one who does intentional harm; in this latter sense common to a great many English north country and Scotch dialects; in the female, Gomeril).
Foolish—see Fool, Simpleton, Stupid.	Crudy.

VENUS AND ADONIS.	PLAYS.
	<p>Me off with limber vows,          "Winter's Tale," I. ii.          47.</p>
	<p>Hang ye, gorbellied          knaves, are ye un-          done? No, ye fat          chuffs, "I Henry IV.,"          II. ii. 94.</p>
	<p>I am not partial to in-          fringe, "Comedy of          Errors," I. i. 4.</p>
	<p>What patch is made our          porter? "Comedy of          Errors," III. i. 35.          The patch is kind          enough, but a huge          feeder, "Merchant of          Venice," II. v. 46. So          were there a patch set          on learning, to see          him in a school, IV.          ii. 32.</p>
	<p>It . . dries me there          all the foolish and</p>

VERNACULAR.	WARWICKSHIRE.
Forerunner, see Breeze, Herald.	Whiffler.
Foresee—to Anticipate. Also a noun—Foreknowledge.	Forecast—What do ye forecast=What do you anticipate, or foresee.
Footstep.	Grise, Footstich.
Forthwith — see In-stantly.	Straight [also to several other dialects].

VENUS AND ADONIS.	PLAYS.
	<p>crudy vapors, "2 Henry IV.," IV. iii. 106.</p> <p>The deep-mouth'd sea, Which like a mighty whiffler 'fore the king, Seems to prepare his way, "Henry V.," Chorus to Act V.</p> <p>Alas! that Warwick had no more forecast, "3 Henry VI.," V. i.</p> <p>I pity you—that's a de- gree to love—not a grise, "Twelfth Night," III. i. 135. Every grise of fortune is smoothed by that below, "Timon of Athens," IV. iii. 16. Say a sentence, which, as a grise or step may help these lovers, "Othello," I. iii. 200.</p>

VERNACULAR.	WARWICKSHIRE.
Frail, unsafe.	Sidder — The ladder's sidder = The ladder is unsafe to stand on.
Forward, Brazen.	Fast—in a young woman.
Foul.	Frousty.
Foundered, Worthless. Frail, unsafe (of a Horse only).	Drummill.
Freckled.	Bran-faced.
Freeze (verb) — see Frozen.	Fry, Starve.
Frighten (verb).	Gallow.
Frenchman.	Mounseer (a corruption of Monsieur).
Frequent (in this sense of repetition) — see Plenty of, Abundance.	Old—There old work for him yet = There's plenty of work for him yet.

VENUS AND ADONIS.	PLAYS.
	<p data-bbox="490 792 860 924">Lest the bargain should catch cold and starve, "Cymbeline," I. iv. 180.</p> <p data-bbox="490 958 860 1089">The wrathful skies, gal- low the very wander- ers of the dark, "Lear," III. ii. 44.</p> <p data-bbox="490 1222 860 1453">If a man were porter of hell-gate, should have old turning the keys, "Macbeth," II. iii. 2. We shall have old swearing, "M. of V.," IV. iii. 16. Here will</p>

VERNACULAR.	WARWICKSHIRE.
Frightened.	Frit—He's frit = He's frightened.
Frock (the garment worn by laborers, one gathered in by the waist).	Slop.
From.	Off—I bought um off Jones = I bought them from Jones.
Frozen.	Starved—Perished.
Full (stuffed).	Chock, Ched (more particularly with eating) —His bag was chock full = His bag was



## VENUS AND ADONIS.

## PLAYS.

be an old abusing of  
 God's patience and the  
 King's English, "Mer-  
 ry Wives," I. i. 2; also  
 "2 Hen. IV.," II. 4.  
 "Much Ado," V. ii. 98.

Disfigure not his slop,  
 "Love's Labor's Lost,"  
 IV. iii. 58. Satin for  
 my short cloak and  
 slops, "2 Hen. IV."  
 I. ii. 83. Salutation  
 to your French slop,  
 "Romeo and Juliet,"  
 II. iv. 47. As a Ger-  
 man from the waist  
 downward, all slops,  
 "Much Ado About  
 Nothing," III. ii. 35.

VERNACULAR.	WARWICKSHIRE.
Fumaria (the rank class of weeds).	<p>very full, as chock as chock. As ched as ched = I have eaten all I want. My appetite is satisfied.</p> <p>Fumatory.</p>
Funnel.	Tun-dish.
Furrow—see Ridge.	Land.
Fuss—see Scrimmage.	<p>Work — Bull-squilter — Fad. 'There'll be work agin that broken glass = There will be a fuss about that broken glass. Ees all in a work, or in a Bull-squilter = He is fussing or worrying or fuming.</p>
Fussy.	<p>Faddy. Ees a faddy old gaffer = He is a fussy old man.</p>

VENUS AND ADONIS.	PLAYS.
	<p data-bbox="459 519 832 753">The darnel, hemlock and rank fumatory, "Henry V.," V. ii. 45. Crowned with rank fumiter and furrow weeds, "Lear," IV. iv. 3.</p> <p data-bbox="459 782 832 915">For filling a bottle with a tun-dish, "Measure for Measure," III. ii. 182.</p> <p data-bbox="459 1014 832 1214">Here's goodly work! I would they were abed! "Coriolanus," I. i. 56. A likely work that you should find it, "Othello," IV. i., 156.</p>

VERNACULAR.	WARWICKSHIRE.
<b>G</b>	
Gadfly.	Brize [also in several other dialects].
Gain (verb).	Gets—My watch gets = My watch gains time.
Game, Sport.	Ecky.
Gander.	Gondered.
Gate.	Yat—Yat-pwust singin= talking over the gate- post— <i>i. e.</i> , saying dif- ferent things to differ- ent persons; about equiv. to the Ameri- canism, over the fence.
Gather (verb).	Gether.
Generally.	Mwist-an-ind.
Gaudy (smartly attired).	Spif, Spiffy.
Gentle (timid).	Soft—When applied to a girl it means gentle, timid, confiding; ap- plied to a man it sig- nifies dolt or idiot. A dialect synonym is cade. A gentle, lov-

## VENUS AND ADONIS.

## PLAYS.

The brize upon her, like  
a cow, "Ant. and Cleo-  
patra," III. x. 14.

For we are soft as our  
complexions, "Meas-  
ure for Measure," II.  
iv. 138, and undoubt-  
edly often used in this  
sense throughout the  
plays.

VERNACULAR.	WARWICKSHIRE.
Gentlemanly — see Respectable.	able girl is a "pretty eade Jill."  Still.
Getting on, Progressing.	Frogging. Owar's froggin? = How are you progressing?
Ghastly—see Horrible.	Unked.
Giddy.	Gidding.
Gimlet.	Nailpercer.
Girl—see Daughter.	Gell—Wench.
Gladly.	Lief—I'd lief go=I'd gladly go.
Glance, a (of the eye).	Blether, Flinch. I don't get a flinch from her =I don't get a glance from her.

VENUS AND ADONIS.	PLAYS.
	<p data-bbox="484 408 853 642">Perhaps so used in Troilus and Cressida, I. iii. The still and mental parts, or "a still and quiet conscience," "Henry VIII.," II. iii. 379.</p> <p data-bbox="484 1069 853 1265">Used with "as"—always in the sense of willing in the plays. Mrs. Clark gives twenty cases in her "Concordance."</p>

VERNACULAR.	WARWICKSHIRE.
Glide.	Glir.
Glimpse.	Blether.
Glean (Verb).	Leese: to Poke, is to glean a second or third time.
Gleaners.	Lazers.
Glutton.	Forty-guts.
Gnash—to grind the teeth.	Gnaish.
God-parents.	Gossips—They two are my gossips=They are my god-fathers or god-mothers.
Going on—Happening, transpiring.	Agate — What's agate? What is going on?
Good-for-Nothing, a— A worthless person.	Faggott. Sin'the faggot's come under her nose I doant get a flinch



## VENUS AND ADONIS.

## PLAYS.

Perhaps used in this sense in "Richard III.," I. i. 83, "are mighty gossips in our monarchy." Undoubtedly so used in the Christening scene, "Henry VIII.," V. v. 13, My noble gossips, ye have been too prodigal.

VERNÁCULAR.	WARWICKSHIRE.
	from her=since that good-for-nothing fellow has appeared, I don't get a glance from her.
Gorge, or stuff (to eat greedily), verb.	Stodge, Scrum—Don't scrum (or stodge) them crinks that a way=Don't eat those small apples so greedily.
Gosling—see Nestling.	Gull.
Gossip — see Tale-bearer.	Tattler, Pickthanks [also in Mid-Yorkshire, and various other dialects].
Grab, Clutch (verb).	after Clozen.
Grandfather.	Gaffer.
Gradually.	Inchmeal.
Grate (verb).	Race—Raced ginger=powdered or grated ginger.

VENUS AND ADONIS.	PLAYS.
	<p data-bbox="450 760 823 905">Yond gull Malvolio is turned heathen, "Twelfth Night," III. ii. 73.</p> <p data-bbox="450 930 823 1041">Pickthanks and base newsmongers, "1 Hen- ry IV.," III. ii. 25.</p> <p data-bbox="450 1255 823 1323">Make him, by inchmeal, a disease! "Temp." II. 3.</p> <p data-bbox="450 1357 823 1468">A race or two of ginger, "Winter's Tale," IV. iii. 52.</p>

VERNACULAR.	WARWICKSHIRE.
Greasy.	Glorry.
Great.	Girta.
Greensward—see Turf.	Grinsard.
Grin (verb).	Nicker.
Grub (verb).	Stock.
Grove, especially a small grove.	Dumble.
Grumbling.	Crak, Cag-mag. Her's on the Crake— Allers on the crake, or she's allers cagmaggin =She's always grumb- ling.
Guess—see Suppose.	Reckon (common in the Southern States of America).
Guide post.	Cross an' hands.
Gush, perhaps in the sense of to attack—	Pash.

VENUS AND ADONIS.	PLAYS.
	<p data-bbox="477 568 850 765">Perhaps used in an obscene pun in "Two Gentlemen of Verona," III. i. 311. "What need a man care for a stock with a wench."</p> <p data-bbox="477 1366 850 1431">Thou wantest a rough pash and the shoots</p>

VERNACULAR.	WARWICKSHIRE.
with either words or blows.	
Gusty—see Windy.	Hurden.
<b>H</b>	
Haggard (gaunt).	Clem gutted.
Halfpenny.	Meg.
Half-witted—see Witless, Dunce, Fool, Idiot, etc.	Sorry.
Hames (the iron fitting outside a horse collar).	Eames.
Handkerchief.	Muckkinder, 'Andkercher.

VENUS AND ADONIS.	PLAYS.
	<p data-bbox="519 304 858 539">that I have, "Winter's Tale," I. ii. 128. If I go to him with my armed fist I'll pash him o'er the face, "Troilus and Cres- sida," II. iii. 213.</p> <p data-bbox="487 1067 858 1436">And how, and why thîs handkercher was stained, "As You Like It," IV. iii. 98. I counterfeited to swoon when he showed me your handkercher, Idem, V. ii. 30. Good Tom Drum, lend me a handkercher, "All's Well that Ends Well,"</p>

VERNACULAR.	WARWICKSHIRE.
Hand (of a child).	Donney.
Handle—(when a stick or pole).	Stock (of a mug or cup). Stale—Broom stale= broom handle; mop stale = mop handle; rake stale=rake han- dle.
Handful.	Ontle.
Handy—Easy, simple.	Gain. Allhalluns. That'll be the gainest way= That way will be the easiest.
Hangnail, also a Surety, or a Backer.	Backfriend.
Harass.	Harry.
Hard times.	Cold-crowdings.



VENUS AND ADONIS.	PLAYS.
	<p>V. iii. 322. I knit my handkercher about your brows, "King John," IV. i. 42.</p> <p>Is it your will to make a stale of me? "Taming of the Shrew," I. i. 58. Had he none else to make a stale but me? "3 Henry VI.," III. iii. 260.</p> <p>A back friend, a shoulder clapper, "Comedy of Errors," IV. ii. 37.</p> <p>A proper man—Indeed he is so—I repent me much that I so hurried him, "Antony and Cleopatra," III. iii. 43.</p> <p>The idea of a cold day, as a day of misfortunes, appears current in the</p>

VERNACULAR.	WARWICKSHIRE.
Hardy—See healthy.	Frem—Your plants do look frem = Your plants look vigorous (or hardy).
Harness (verb or noun).	Gear the horse=Harness the horse. Put on the gear=put on the harness.
Harvesters (persons who go from place to place to work during harvest.)	Cokers.
Hatchet.	Hook bill.
Have (auxiliary verb).	A'.
Head.	Yed.
Headstall (the headgear of a horse).	Mullen.

## VENUS AND ADONIS.

## PLAYS.

play. It would make me cold to lose, "Timon of Athens," I. i. 93. It has lately appeared in the phrase "It's a cold day when I get left!" in U. S.

Used in the sense of "trappings," "uniform," or "dress"; undoubtedly in the plays. Muscovites in shapeless gear, "Love's Labor's," V. ii. 364. I will remedy this gear ere long, "2 Henry VI.," III. i.

VERNACULAR.	WARWICKSHIRE.
Headstrong—see Obstinate.	Awkward.
Health (a condition of).	Liver-pin, Liver-vein, 'Ave drap more soop— t'll oil yer liverpin (or liver vein).
Healthy — see Hardy, Thriving.	Pert—He's quite pert to- day=He is in good health or spirits to- day. A lively, healthy child is called a "rile"; a weak or sickly old person is a "wratch"; a sickly child is a "scribe." Applied to an animal, the adjective is <i>kind</i> — As, that cow aint kind =That cow doesn't thrive. Applied to plants, the adjective used is "frem."
Heap, to pile up (verb), syn., to accumulate grievances against an enemy.	Hudge (participle Hud- dled, Potched).

VENUS AND ADONIS	PLAYS.
	<p data-bbox="490 309 862 442">By awkward wind from England's bank, "2 Henry VI.," III. ii. 83.</p> <p data-bbox="490 474 862 608">This is the liver vein, which makes flesh a deity, "Love's Labor's Lost," IV. iii. 74.</p> <p data-bbox="490 1205 862 1441">Glancing an eye of pity on his losses, that have of late so huddled on his back, "Merchant of Venice," IV. i. 28. I'll potch at him some way, or wrath or craft</p>

VERNACULAR.	WARWICKSHIRE.
Heavy rain—see Rain-storm.	Heavens hard. Tempest.
Heavily.	Baulch.—Ecoom daown clommer (or baulch) =He fell heavily.
Heavily.	Clommer, only with the verb to tread, or walk. A steps clommer like =He treads heavily.
Hedge Sparrow.	Hedge Betty.
Heel Rake (the big rake that follows the harvesting wagon.)	Hellrak.
Heap.	Yup.
Hemlocks—see Fennel.	Kecks.
Helped—to help.	Holped.
Herald, one who goes before to announce.	Whiffler.

VENUS AND ADONIS.	PLAYS.
	<p data-bbox="508 317 853 388">may get him, "Corio- lanus," I. x. 15.</p> <p data-bbox="484 1121 864 1225">We were blessedly help hither, "The Tem- pest."</p> <p data-bbox="484 1256 864 1459">The deep-mouthed sea, which like a mighty whiffler for the King, Seems to prepare his way, "Henry V.," chorus to Act V.</p>

VERNACULAR.	WARWICKSHIRE.
Herbs.	Yarbs.
Hermaphrodite.	Will-Jill.
Hers.	Shis'n—They be shisn dillings = Those are her little children.
High spirited.	Aunty—Stomachful.
Hindrance—see Draw- back.	Denial.
Hindside-before.	Assundbackward.
His.	His'n.



VENUS AND ADONIS.	PLAYS.
	<p>Stomach, in this sense, common enough in the plays. Enterprise that hath a stomach in't, "Hamlet," I. i. 103. My little stomach to the war, "Troilus and Cressida," III. iii. 220. Man of an unbounded stomach, "Henry VIII.," IV. ii. 34, etc.</p> <p>He's fortified against any denial, "Twelfth Night," I. v. 154. Be not ceased with slight denial, "Timon of Athens," II. i. 17. Make denials increase your services, "Cymbeline," II. iii. 53.</p>

VERNACULAR.	WARWICKSHIRE.
Hit (perfect of verb to hit).	Hot—I hot him=I have hit him.
Hoe (verb).	Hoove.
Hold (verb).	Haowt.
Home.	Whoam.
Horrible.	Unked—His leg is an unked sight=His leg is in a horrible condition (i. e., wounded or diseased). (Also dull, lonely, solitary, which see).
Horse (for riding).	Nag [but in every other English dialect].
Horse Hair in a horse's eye.	Courser's Hair.
Houses.	Housen [this old Saxon plural is used still in many words in War-

## VENUS AND ADONIS.

## PLAYS.

Gait of a shuffling nag,  
"1 Henry IV.," iii. 1.  
135. Know we not  
Galloway nags? "2  
Henry IV.," II. iv.  
205.

Much is breeding, which,  
like the courser's hair,  
hath yet but life, and  
not a serpent's poison,  
"Antony and Cleo-  
patra," I. ii. 200.

VERNACULAR.	WARWICKSHIRE.
	wickshire, such as Hosen, plural of hose, etc.].
However.	Howsomdever or Weever (both forms are used).
Human Being.	Christian.
Hungry.	Famelled.
Hurrying, Bustling.	Pelting—E saw im go pelting by=I saw him hurrying by.

VENUS AND ADONIS.	PLAYS.
	<p>Howsomever their hearts are severed in religion, their heads are both one, "All's Well that Ends Well," I. iii. 56.</p> <p>It is spoke as a Christian ought to speak, "Merry Wives of Windsor," I. i. 103.</p> <p>The more pity that great folks should have countenance in this world to hang or drown themselves more than their even Christian, "Hamlet," V. i. 32.</p> <p>Every pelting petty officer, "Measure for Measure," II. ii. 112.</p> <p>Have every pelting river made so proud, that they have overborne their continents, "Midsummer Night's</p>

VERNACULAR.	WARWICKSHIRE.
Hurry (verb).	Nip.
Husk (verb).	Leam.
Husk (verb).	Hud—Leam.
<b>I</b>	
Idiot—see Fool, Ignoramus, Supernumerary.	Geck—Patch.
Idle (verb)—see Loiter.	Mess—Doant mess along = Don't idle by the way.

VENUS AND ADONIS.	PLAYS.
	<p data-bbox="505 321 851 460">Dream," II. i. 91. We have pelting wars, "Troilus and Cressida," IV. v. 267.</p> <p data-bbox="477 755 851 1032">The most notorious geck and gull that e'er invention played on, "Twelfth Night," V. i. 35. To become the geck and scorn o' the other's villany, "Cymbeline," V. iv. 67.</p> <p data-bbox="477 1032 851 1328">Thou scurvy patch! "Tempest," III. ii. 71. What patch is made our porter? "Comedy of Errors," III. i. 36. The patch is kind enough, but a huge feeder, "Merchant of Venice," II. v. 46.</p>

VERNACULAR.	WARWICKSHIRE.
Idler.	Feeder—They're a' feeders = They are idlers, good-for-nothing persons. [Also in several other dialects.]
Idling.	Gogging — goggitting. Widdin about—Play.
Ignoramus—see Fool.	Idiot, Patch.
Illegitimate Child—see Bastard.	Wench.
Immediately—see Presently, Instantly.	Awhile—Crack, Quickstitch = You'd best do job quickstitch = You had better go at that job at once.
Improperly.	Out of—To call a man out of his name = To give his name improperly.
Image—see Model.	Mortal—Ees mortal moral o's gaffer = He is the exact image of his grandfather.



VENUS AND ADONIS.	PLAYS.
	<p data-bbox="456 314 832 545">I will your very faithful feeder be, "As You Like It," II. iv. 99. The tutor and the feeder of my riots, "2 Henry IV.," V. v.</p> <p data-bbox="456 583 832 716">And death shall play for lack of work, "All's Well that Ends Well," I. i. 24.</p>

VERNACULAR.	WARWICKSHIRE.
Incite—see Induce.	Kindle.
Inconvenient.	Ilconvenient.
Indigestion.	Repeat—I repeat tha mutton = I cannot digest mutton.
Industrious.	Work-brittle—Es work-brittle knaaps = He is an industrious young man.
Induce—see Instigate, Urge.	Kindle—I'll kindle him = I'll induce (or prevail upon) him to do it. [Also in South Yorkshire and several other dialects.]
Impudent (in malicious sense).	Gallus — <i>i. e.</i> , Gallows — a gallows face = A face of one who, being born to be hung, will not be drowned.
Indecision.	Iffin and Offin.
Infant—very small.	Lug tit.
Infirm.	Tottery.
Injure ( <i>i. e.</i> , to carelessly injure by handling).	Gawm.

## VENUS AND ADONIS.

## PLAYS.

But that I kindle the boy  
thither, "As You Like  
It," I. i. 179. Used in  
Wyclif's translation of  
Bible, Luke, iii. 7.

He hath no drowning  
mark upon him, his  
complexion is perfect  
gallows, "Tempest,"  
I. i. 32.

VERNACULAR.	WARWICKSHIRE.
Intercourse, Familiarity —see Talk.	Scrawl, Truck—I'll 'ave no truck wi' um = I will have no inter- course with him.
Instantly.	Awhile—see remarks post, under Quickly.
Instigate (in the sense of to stir up a quarrel, to bring on a fight).	Tarre.
Interfere (verb).	Meddle and make—I'm not going to meddle an' make = I'm not going to interfere.

VENUS AND ADONIS.	PLAYS.
	<p>To it lustily awhile,  "Two Gentlemen of  Verona," IV. ii. 25.</p> <p>And like a dog that is  compelled to fight,  snatch at his master  that dothe tarre him  on, "King John," IV.  i. 117. Pride alone  must tarre the mastiffs  on, as 'twere their  bones, "Troilus and  Cressida," I. iii. 392.  And the nation holds  it no sin to tarre them  to controversy,  "Hamlet," II. ii. 3-70.</p> <p>I will teach a scurvy  Jack-priest to meddle  an' make (written  "or"), "Merry  Wives of Windsor," I.  iv. 116. The less you  meddle or make with  them the better,  "Much Ado about  Nothing," III. iii. 55.</p>

VERNACULAR.	WARWICKSHIRE.
Invention—Any clever contrivance.	Morum.
Irregularly.	Fits and girds.
Irritate (verb).	Rifle.
Intestines.	Innards—I'm that bad in my innards = I'm suffering internally.
<b>J</b>	
Joram	Jordan.
Juice.	Vargis.
<b>K</b>	
Key:	Kay.
Kiss.	Smudge — Dohér face.

VENUS AND ADONIS.	PLAYS.
	<p data-bbox="576 331 915 470">For my part I'll meddle and make no further, "Troilus and Cressida," I. i. 14.</p> <p data-bbox="542 951 915 1187">When Arthur first in court—Empty the Jordan! "2 Henry IV.," II. iv. 37. They will allow us ne'er a Jordan, "1 Henry IV.," II. i. 22.</p>

VERNACULAR.	WARWICKSHIRE.
Kindle.	Make = Make the fire= Kindle the fire.
L	
Lack—see Spare.	
Laid—see Lay.	Lodged.
Lambkin—see Yearling.	Earling—Teg, Baalam (probably Baa-lamb).
Lands outlying.	Grounds.
Lane—see Passage.	Chewer, or Entany—or Sling (all three words are common).
Lay (verb).	Lodge—The corn is lodged = The corn is laid. [Also in Kent, Surrey, Sussex, and Westmoreland dia- lect.]
Lazy.	Stiving.



VENUS AND ADONIS.	PLAYS.
	<p>Though bladed corn be lodged, and trees, "Macbeth," IV. i. 55. Summer's corn by tempest lodged, "2 Henry VI.," III. ii. 176.</p> <p>That all the earlings which were streaked and pied, "Merchant of Venice," I. iii. 80.</p>

VERNACULAR.	WARWICKSHIRE.
Lard.	Scam.
Layer.	Stelch.
Large — see Commodious, Roomy.	Roomthy.
Lean (verb), Incline.	Teel — Teel th' dish gainst sock to draw = Lean the bowl a- gainst the sink to drain.
Lease (verb)—To hire or rent.	Set—I reckon th' ows be all set now = I sup- pose the house is al- ready rented.
Leaky.	Giggling—Tha's a gig- gling boot = That is a leaky boat.
Leavings — see Rem- nants.	Orts—I don't stan' to eat their orts = I don't have to eat their leav- ings.

VENUS AND ADONIS.	PLAYS.
	<p>The fractions of her faith, orts of her love, "Troilus and Cressida," V. ii. 158. Some slender ort of his remainder, "Timon of Athens," IV. iii. 400. One that feeds on abjects, orts, and imitations, "Julius Cæsar," IV. i. 37.</p>

VERNACULAR.	WARWICKSHIRE.
Lecherous—see Bedfel- low.	Forum.
Lechery—see Concupis- cence, Amorous.	Horning—Alluding to cuckolding, mostly.
Lid.	Stopliss—a Pwut-lid = The lid of a pot.
Lie (verb) — To lie down.	Lig.
Lifetime.	Puff—I neer seen sich things my puff = I never have seen the like in my lifetime.
Lights (the liver and lights of a sheep).	Pluck.
Likely.	Like—I was like to fall = I was likely to fall.
Lilac.	Laylock.
Litter (noun or verb).	Farry.
Live from hand to mouth (verb) — To contrive, to worry along.	Raggle (or scrabble)—I can raggle along = I can manage to get along.

VENUS AND ADONIS.	PLAYS.
	<p data-bbox="526 416 895 551">'Twas thought you had a goodly gift in horn- ing, "Titus and An- dronicus," II. iii. 67.</p> <p data-bbox="526 677 895 811">Ay'll do gud service, or ay'll lig i' the grund for it, "Henry V.," III. ii. 124.</p> <p data-bbox="526 1097 895 1172">Used as an adverb con- tinually in the plays.</p>

VERNACULAR.	WARWICKSHIRE.
Lively—see Healthy.	Peart.
Litter (in the sense of Confusion)—see Mess.	Lagger, or Caddle.
Litter—to bring forth young.	Kindle.
Loaf.	Batchling (more properly freshly baked loaf).
Lock-keeper (on a canal).	Rodney.
Log.	Cleft.
Loiter--To idle, to waste time.	Lobbat—Perhaps from Lobby, a loitering place. Mess—Her's only messing about home=She's idling or loitering, and accomplishing nothing, about the house. A loiterer is a logger-head.
Look (imperative verb).	Akere!
Lordling—A young Lord or "Boss"—anyone in authority; most large-	Nab, Nob. My Nabs.

VENUS AND ADONIS.	PLAYS.
	<p data-bbox="511 483 875 618">As the cony that you see dwell where she is kindled, "As You Like It," III. ii.</p> <p data-bbox="511 908 875 1043">You loggerheaded and unpolished grooms, "Taming of the Shrew," IV. i. 28.</p> <p data-bbox="511 1333 875 1434">Perhaps we find here an early source of the very common modern</p>

VERNACULAR.	WARWICKSHIRE.
<p>ly, if not always, used in sarcasm, for an intrusively imperious person. Perhaps derived from Neb, a beak (of a bird) or prominent nose on a man—see Beak,</p>	



VENUS AND ADONIS.	PLAYS.
	<p>argot, "His Nibs," applied to a chief, or "boss" or superior person—anyone in authority. But the word "Nibs" is so evidently a corruption of Knave, the German Knabe—the allusion being to the knave in the pack of cards (called "the nob" in Cribbage)—that the forced derivation is quite unnecessary. "I would not be Sir Nob in any case," says Faulconbridge ("King John," l. i. 147). There is also the Icelandic Snapr, an idiot, ignoramus, and the Scotch Snab, a cobbler, which are invidious terms. But there are, on the other hand, those who eschew any pedantry at all in the matter, and claim that "Nob" is simply a contemptuous abbreviation of "Noble." In Warwickshire the phrase is sometimes</p>

VERNACULAR.	WARWICKSHIRE.
Lonely—Lonesome.	Unked.
Look (a glance).	Flinch.
Loosened.	Roxed.
Long Story.	Pedigree—I heard old pedigree or that this day = I was told all about it at great length to-day.
Lounge (verb).	Lunge—What's the odds if I lunge or kneel? = What's the difference whether I kneel or lean forward on my elbows?
Luncheon (especially a workman's luncheon).	Bait.

VENUS AND ADONIS.	PLAYS.
	<p data-bbox="533 300 865 527">My Nabs—as “I had suspicions as ‘e took some a thŭ eggs, so I took un ‘id [hid] myself in the ‘ens’-roost, an’ I just ketched my nabs in thŭ act.”</p> <p data-bbox="502 820 865 1015">Can Oxford, that did ever fence the right, now buckler falsehood with a pedigree? “3 Henry VI.,” III. iii. 99.</p>

VERNACULAR.	WARWICKSHIRE.
<p>Lurk—to loiter secretly —see Loiter—or to lurk as a disease—see Sapless.</p>	<p>Mose (perhaps a lack of marrow).</p>
<b>M</b>	
<p>Mad.</p>	<p>Off is yed—<i>i. e.</i>, off his head.</p>
<p>Magpie.</p>	<p>Maggit.</p>
<p>Manage—see Contrive.</p>	<p>Raggle—Scrabble.</p>
<p>Mangle (verb).</p>	<p>Mollicrush.</p>
<p>“ Mare’s Nest.”</p>	<p>Nothingnest—Ees been an fund a nothin’ nest, is exactly equivalent to the proverb, to find a mare’s nest.</p>
<p>Market.</p>	<p>Mop.</p>
<p>Marriage, A Certificate of.</p>	<p>Lines.</p>
<p>Married Man, A—see Mister.</p>	
<p>Marshy (soft, sloppy).</p>	<p>Flacky.</p>

VENUS AND ADONIS.	PLAYS.
	<p>And like to mose in the chine, "Taming of the Shrew," III. ii. 51 (apt to lurk in the spine).</p>

VERNACULAR.	WARWICKSHIRE.
Mason.	Massenter.
May.	Maun—I maun an' I maunt = I may and I may not.
Me.	'Un—Don't claw 'un = Don't flatter me.
Meadow.	Lezzow.
Mean (stingy).	Near.
Medicine—A remedy or potion.	Doctor's stuff—Phisiken stuff—when for ani- mals it is drink, or drench.
Medlar. Meddler—see Busybody.	Open-ar-se.
Mend, Repair (verb).	Codge—To mend clothes only—but see Miser.
Mess—Disorder, a mud- dle, a litter.	Lagger—Caddle, Mug- ger.
Mid-lent Sunday.	Mothering Sunday (be- cause girls out at ser- vice were usually al- lowed to spend that Sunday at home).

VENUS AND ADONIS.	PLAYS.
	<p>And we have done but greenly in hugger- mugger to inter him, "Hamlet," IV. v. 84.</p>

VERNACULAR.	WARWICKSHIRE.
Milking (noun).	Meal — Cow giv ten quarts mawning meal = That cow's morn- ing milking amounted to ten quarts.
Milkteeth.	Peggins.
Mild (in the sense of gentle).	Cade—A pretty cade Jill = a soft, lovable girl.
Miller (keeper of a mill).	Millud.
Minnow.	Soldier.
Miry (sloppy, soft)—see Muddy.	Flacky—Slobbery. [Also East Norfolkshire.]
Mix—to mix up, disar- range, muddle, or (perhaps) neglect.	Slobber.
Mischievous—see Trou- blesome, and distinc- tion noted thereun- der.	Anointed, unlucky— He's an anointed (or unlucky) rascal = He's a mischievous rascal (innocently mischiev- ous) = Mischiefful; ma- liciously mischievous is usually gammilts.
Miser.	Codger.



VENUS AND ADONIS.	PLAYS.
	<p data-bbox="498 873 860 1003">Slobber not business for my sake, Gratiano, "Merchant of Venice," II. viii. 39.</p> <p data-bbox="498 1032 860 1256">When you shall these unlucky deeds relate (?), "Othello," V. ii. 344. Some ill, unlucky thing, "Romeo and Juliet," V. iii. 137.</p>

VERNACULAR,	WARWICKSHIRE.
Mock—to make derisive faces at one.	Mop an' mow.
Modest—see Timid.	Soft—Smock-faced, as soft as an empty pocket = very timid.
Mole.	Oont.
Money.	Brass.
Mortar.	Grout.
Morsel.	Bittock — Skurruck or Scrump, Spot—Hast a mossel o' backy? Na, lad, I aint got a skurruck. Gi' me a spot o' drink. A <i>spot</i> is perhaps a smaller portion

VENUS AND ADONIS.	PLAYS.
	<p>Flibbertigibbett of mopping and mowing,  "King Lear," IV. i. 64.</p> <p>Each one tripping on his toe—will be here with mock and moe,  "Tempest," IV. i. 47.</p> <p>Brass, cur! Thou damned and luxurious mountain cur, offer'st me brass? "Henry V.," IV. iv. 19. (Provide neither gold, nor silver, nor brass in your purses, Mat. x. 9.)</p>

VERNACULAR.	WARWICKSHIRE.
	than a skurruck, and a skurruck than a bittock.
Model.	Moral—E's the mortal moral o's dad = He is the very image of his father.
Moment (an instant of time).	Stitchwhile—It takes me every stitchwhile to mind the reklin = It takes me every moment to watch that child.
Moth.	Hodbowlud.
Mottled, or pox-marked, <i>syn.</i> , a scurvy fellow.	Measeled — German mase, masel, a speck, or knot in trees.
Move along (verb)—In the sense of "Clear out," "Be off with you."	Budge—Come noo, you budge! = Move along at once!
Mouth.	Tater-trap.

VENUS AND ADONIS.	PLAYS.
	<p>While thou, a moral fool, sitst still, "Pericles," II. i. 39.</p> <p>So shall my lungs coin words till their decay against these measles, "Coriolanus," III. i. III.</p> <p>You shall not budge, "Hamlet," III. iv. Must I budge? "Ju- lius Cæsar," IV. iii. 44. I'll not budge an inch, "Taming of the Shrew," Induction (and in several other places).</p>

VERNACULAR.	WARWICKSHIRE.
Mouthful—see Expectorate, Drop.	Gob.
Move (verb).	Rim.
Moving (to move from one house to another).	Rimming—We be a rimming o' Monday = We move to a new house on Monday.
Move off (imperative).	Budge.
Mister (Mr.).	Master (common to various English dialects) —In Sussex it means a married man, unmarried men being addressed by their given names.
Mrs.	Missus.
Muddy (sloppy).	Slobbery — [Also East Norfolkshire].

VENUS AND ADONIS.	PLAYS.
	<p>Budge, says the fiend, Budge not, says my conscience, — "Mer- chant of Venice," II. ii. 20. Must I budge? Must I observe you? "Julius Cæsar," IV. iii. 44.</p> <p>I will sell my dukedom, to buy a slobbery and dirty farm, "Henry V.," III. v. 12.</p>

VERNACULAR.	WARWICKSHIRE.
Muddy (verb)—To soil with one's feet.	Traipse.
Muffle.	Buff—To buff the bell = to muffle the bell.
Mug (especially a small mug).	Tot.
Musical Instrument.	Music (as applied to all instruments alike).
Must.	Mun—I mun do it = I must do it.
Mutter, grumble (verb).	Chaunter.
<b>N</b>	
Narrow.	Slang.
Nasty.	Frousty.
Near (personal proximity).	Anigh — Don't come anigh me = Don't come near me.
Near (in place or position).	Agin—He lives just agin us = He lives handy



VENUS AND ADONIS.	PLAYS.
	<p>With musics of all sorts, "All's Well," III. vii. 40. And let him ply his music, "Hamlet," II. i. 75.</p>

VERNACULAR.	WARWICKSHIRE.
	to, or handy to us; or, He lives near us.
Nearly.	Handy to—In quantity (in the sense of nearly equal)—That bit of ground is handy to twenty pole = That piece of land is nearly twenty rods long.
Neatly (properly).	In print—E' potched it in print = He piled it up neatly.
Needle.	Needl.
Neighborhood.	Hereabouts.
Nervous.	Pathery.

## VENUS AND ADONIS.

## PLAYS.

I love a ballad in print  
o' life, "As You Like  
It," V. iv. 74. I will  
do it, sir, in print,  
"Love's Labor's  
Lost," III. i. 173.

With her neeld com-  
poses nature's own  
shape, of bud, bird,  
branch, or berry, "Per-  
icles," Gower to Act  
V. Change their neelds  
to lances, and their  
gentle hearts, "King  
John," V. ii. 152.

I do remember an apoth-  
ecary, and hereabouts  
he dwells, "Romeo  
and Juliet," V. i. 38.

VERNACULAR.	WARWICKSHIRE.
Nestling—An unfledged bird, a gosling.	Gull.
Nimble (in the sense of deceitful).	Limber.
Noise—Noisy.	Blearing, Blunder—Blundering—H'a done that blundering=Stop that noise.
None—no one.	Nobody.
Nonsense.	Flothery.
Nostrils.	Noseholes.
Nose—(noun).	Conk.
Not.	Na—Used as a suffix, as shanna = Shall not. Shouldna=Shouldnot. Doesna = Does not. Hadna = Had not. Wouldna (sometimes wotna) = Would not, etc.
Not (is not).	Yent—He yent yourn= He is not yours.
Not (not so much as).	Noways — Her's never

VENUS AND ADONIS.	PLAYS.
	<p>Lord Timon will be left a naked gull, "Timon of Athens," II. i. 31.</p> <p>Put me off with limber vows, "Winter's Tale," I. ii. 47.</p> <p>(The word "blunder" does not occur in the plays or poems in any sense whatever.)</p> <p>Nerrun.</p>

VERNACULAR.	WARWICKSHIRE.
	(or nowadays) a bonnet= She has not so much as a bonnet.
Noted—see Celebrated.	Deadly—He's deadly for church-going=He is noted for church- going.
Notions—see Whim.	Megrimms—It's a pity she do take such megrims into her head=It's a pity she has such notions.
Notorious.	Nineted—a ninety-bird is a notorious scamp or scoundrel.
Nudge (verb)—To touch with the elbow.	Dunch.
Numerous (any large number).	A sight of—There was a sight of people=There were a great many people.
Nursed (a female nursed by her young).	Lugged.
O	
Oaf—see Clown.	Yawrup.

VENUS AND ADONIS.	PLAYS.
	<p>I am as melancholy as a gib cat or a lugged bear. "1 Henry VI.," I. ii. 34.</p>

VERNACULAR.	WARWICKSHIRE.
Oats.	Wuts.
Obeisance—see Curtsey.	Obedience.
Obstinate — see Head-strong.	Awkward—A Standy— A standy=an obstinate person.
Occasion (a pretext).	Call—He han't no call to do it=He has no pretext for doing it.
Odds and ends — see Rubbish.	Bits and bobs.
Of.	In or on—They be just come out in school— They have just come out of school.
Offal.	Sock, Pelf (vegetable).
Often — (as often as necessary).	Every hands while.



VENUS AND ADONIS.	PLAYS.
	<p>Twice by awkward wind from England Drove back again, "2 Henry VI.," III. ii. 83. 'Tis no sinister nor no awkward claim. "Henry V.," II. iv. 85.</p> <p>Many thousand on us. "Winter's Tale." Would I were fairly out on't, "Henry V.," III. He cannot come out on's grave, "Macbeth."</p>

VERNACULAR.	WARWICKSHIRE.
Often.	Many a time and oft.
Once.	Aince—Aince a whiles= Once in a while.
One-eyed.	Gunner.
Open (verb, imperative, in the sense of un- fasten) or, possibly, to open and shut — see Shut.	Dup—Dup the door = Unfasten the door.
Opportunity.	Chancet.
Opposite (in place).	Anant—He lives anant here=He lives oppo- site, or across the road from here.
Opposite.	Annenst.
Oration, or Narration.	Preachment.

VENUS AND ADONIS.	PLAYS.
	<p>Signor Antonio, many a time and oft, on the Rialto, have you rated me, "Merchant of Venice." Many a time and oft have you climbed up to walls, "Julius Cæsar," I. i. 42.</p>
	<p>And dugged the chamber door, "Hamlet," IV. v. 53.</p>
	<p>And make a preachment</p>

VERNACULAR.	WARWICKSHIRE.
Ordinary.	Arnary—in the Western United States “ornery.”
Ordural, a privy.	Dunnekin.
Ornament (verb). See decorate.	Dizzen. Tiddivate.—‘O, ‘e’s gwun a-kwertin’, I ricken, fur ‘e put on ‘is tuther ‘at un coowut, un tiddivated hissself up a bit.’
Ours.	Ourn.
Ourselves.	Oursens.
Outlook, Prospect.	Look-out.
Overbearing.	Masterful.
Overcome—(in the sense of survive, “get over the effect of.”)	Overgo, or overget—I shan’t overget it = I shall not get over the effects of it.
Over-ripe.	Roxy.

VENUS AND ADONIS.	PLAYS.
	<p data-bbox="526 287 856 391">of your high descent. "3 Henry VI.," I. iv. 172.</p> <p data-bbox="490 1197 856 1302">Overgo thy complaints and drown. "Richard III.," II. ii. 61.</p>

VERNACULAR.	WARWICKSHIRE.
<b>P</b>	
Pail, Bucket.	Piggin.
Painful.	Teart—The wind's teart this mawnin = The wind is painfully sharp this morning.
Pale (see wan).	Wanny.
Paltry, insignificant, not worth mentioning.	Nigglin, Picksniff.
Pant (verb).	Pantle.
Pansy (the wild variety).	Love-in-idleness.
Parish.	Field—That bit lies in Alkerton field = That land is in Alkerton parish. [Also in York- shire and several other dialects.]
Part (verb) — To part company, depart, sepa- rate.	Shog off—We'll shog off = We'll part company now and journey to- gether no further.

VENUS AND ADONIS.	PLAYS.
	<p data-bbox="508 789 871 921">And maidens call it love in idleness.— “Midsummer Night’s Dream,” II. i. 169.</p> <p data-bbox="508 1210 871 1372">Shog off. I would have you solus, “Henry V.,” II. i. 48. Shall we shog? “Henry V.,” II. iii. 48.</p>

VERNACULAR.	WARWICKSHIRE.
Particular.	Choice — He's very choice over his victuals =He's very particular as to what he eats.
Parsley (and umbelliferous plants generally).	Kex or kecks.
Part company. See separate.	Shog.
Passage.	Chewer—Her lives up the chewer=She lives in a narrow passage.
Passionate.	Franzy — the master's such a terrible franzy man=The master is a very passionate man.
Pasture.	Lay—A small pasture is a Donkey Bite.
Pasturage.	Joisting—What must I pay for this joisting= What must I pay for this pasturage.
Peacod (unripe).	Squash.



## VENUS AND ADONIS.

## PLAYS.

Shall we shog? "Henry  
V.," II. iii. 48.

How like methought I  
was to this kernel,  
This squash, "Win-  
ter's Tale," I. ii. As  
a squash is before a

VERNACULAR.	WARWICKSHIRE.
Pea-Finch.	Picod.
Peakéd (see pinched, wan).	pale, Pickéd—(Pronounced as a dissyllable).
Pebble.	Pibble.
Peck.	Stock.
Peculiarities (see no- tions, whim).	Megrimms—She has her own megrimms=She has her own notions or peculiarities.
Peevish.	Frecket—A's got 'er frecket frock on=she is peevish.
Pedlar.	Heggler.
Peep (verb).	Peek.
Peevish.	Purgy.
Pendulum.	Pendle.

VENUS AND ADONIS.	PLAYS.
	<p data-bbox="515 310 851 442">peascod, "Midsummer Night's Dream," I. v. 166, Idem, III. i. 191.</p> <p data-bbox="484 695 851 827">What need a man for a stock with a wench, "Two Gentlemen of Verona," III. i. 311.</p>

VERNACULAR.	WARWICKSHIRE.
Perfect (verb)—in the sense of put into good order — good condition.	Fettle.
Perhaps.	Happen—Happen it'll be a long time=Perhaps it will be a long time.
Perplex.	Mither.
Perspiration—Sweat.	Muck.
Piecemeal, Piecework or Stint.	Grit—To do work by the grit=To do work little by little.
Persuade.	Hamper.
Pet, a fit of passion.	Fantey.
Pickle, Preserve (verb).	Maislin.
Pig.	Shug.
Pilfer.	Couge.
Pimple, boil, pustule.	Quat.

VENUS AND ADONIS.	PLAYS.
	<p data-bbox="503 299 866 431">Fettle your fine joints 'gainst Thursday next, "Romeo and Juliet," III. v. 152.</p> <p data-bbox="503 847 866 979">She'll hamper thee and dandle thee like a baby, "2 Henry VI.," I. iii. 148.</p> <p data-bbox="503 1268 866 1400">I have rubbed this young quat, almost to the sense, "Othello," V. i. 11.</p>

VERNACULAR.	WARWICKSHIRE.
Pinafore, see Apron.	Pinny.
Piebald.	Skewebald.
Pinch.	Pinse.
Pincers.	Pinsens.
Pitchfork.	Shuppick.
Pinched (attenuated or emaciated, sickly, unhealthy looking). See Healthy.	Pickéd—Pronounced as a dissyllable. A weak, sickly-looking child is a scribe, as opposed to a rile, a healthy-looking child.
Pity, or shame (in the sense of "too bad").	Poor tale—It's a poor tale ye couldn't come =It's a pity you couldn't come.
Plenitude (see below).	
Plentiful.	Don't share.
Plenty of — plenitude (see Frequent).	Old—There's been old work to-day=There's been plenty of work to-day.

VENUS AND ADONIS.	PLAYS.
	<p data-bbox="498 414 864 546">Leave your desires, and fairies will not pinse you, "Merry Wives of Windsor," V. v. 137.</p> <p data-bbox="498 1219 864 1381">By the mass, here will be old Utis (a plentiful or extraordinary celebra- tion of any festival. <i>Utis</i> is the octave of</p>

VERNACULAR.	WARWICKSHIRE.
Pliant, supple (in sense of insincere).	Limber.
Plover.	Bennet.
Plummet.	Pline, or Plumbob, to make anything plumb is to pline it.
Posts.	Posses, Edge—Posses = Hedge posts.
Potatoes.	Spuds.
Pothook.	Crow.
Pound, to belabor — (verb).	Pun — Leather — Quilt — A'll pun—or leather, or quilt 'un = I will thrash him.
Pout (verb), see Peevish.	Glout or glump.



VENUS AND ADONIS.	PLAYS.
	<p>any feast), "2 Henry IV.," II. iv. 21. Yonder's old coil at home (<i>i. e.</i>, Plenty of trouble or confusion), "Much Ado about nothing." V. ii. 98.</p> <p>You put me off with limber vows, "Winter's Tale," I. ii. 47.</p> <p>He would pun him into shivers with his fist. "Troilus and Cressida," II. i. 42.</p>

VERNACULAR.	WARWICKSHIRE.
Precocious, Bright.	Fierce, of a very young child—or infant.
Prevalent.	Brief—The fever's brief now = The fever is prevalent at present.
Pride—courageous, see Proud.	Stomachfulness.
Private Entrance, side-door.	Foredraft.
Pregnant.	Childing. Hers child-ing=She is pregnant.
Presently.	Awhile—I'll do it presently—To do a thing presently, in the sense of <i>as soon as evening</i>

VENUS AND ADONIS.	PLAYS.
	<p>A thousand businesses are brief in hand, "King John," IV. iii. 158.</p> <p>That furious Scot can vail his stomach, "2 Henry IV.," I. i. 129. Which raised in me an undergoing stomach to bear up, "Tempest," I. ii. 157. They have only stom- achs to eat and none to fight, "Henry V.," III. vii. 166. He was a man of unbound- ed stomach, "Henry VIII.," IV. ii. 3.</p> <p>The chiding autumn— "Midsummer Night's Dream," II. ii. 112.</p> <p>In such passages as the following,—“Soon at five o'clock I'll meet with you,” (“Com. of</p>

VERNACULAR.	WARWICKSHIRE.
	<p><i>comes</i>, appears on good authority to be to do a thing <i>soon</i>.</p>

VENUS AND ADONIS.	PLAYS.
	<p>Errors," I. ii. 26);          "Soon at supper shalt          thou see Lorenzo,"          ("Mer. of Ven.," II.          iii. 5); "Come to me          soon at after supper,"          ("Rich. III.," IV. iii.          31); "You shall bear          the burden soon at          night," ("Romeo and          Juliet," II. v. 78);          "We'll have a posset          for 't soon at night,"          ("Merry Wives," I.          iv. 8), and a dozen          more, it is evident that          "soon" has other          meaning than "in a          short time." Antipho-          lus bids his servant go          to the inn.</p> <p>"The Centaur, where we host,          And stay there, Dromio, till I          come to thee;          Within this hour it will be          dinner time."</p> <p>He then invites his          friend, the First Mer-          chant, to dinner:</p> <p>"What, will you walk with me          about the town,          And then go to my inn, and          dine with me?"</p>

VERNACULAR.	WARWICKSHIRE.

VENUS AND ADONIS.	PLAYS.
	<p>To which the Merchant replies:</p> <p>“ I am invited, sir, to certain merchants, Of whom I hope to make much benefit ; I crave your pardon. Soon at five o'clock, Please you, I'll meet with you upon the mart, And afterward consort you till bed-time.”</p> <p>Now, bearing in mind that noon is the universal dinner-hour in Shakespeare, six hours must intervene ere they meet again, which could hardly be called “soon.” An examination of the other passages will present the same inconsistency. Halliwell's “ Dictionary of Archaic and Provincial Words ” tells us that in the West of England the word still signifies “evening”; and Mr. Laughlin says that Gil, a contemporary of Shakespeare, a head-master of St. Paul's</p>

VERNACULAR.	WARWICKSHIRE.
Prevent, Hinder, Postpone.	Backer—This coowd 'll backer 'is coomin = This cold weather will prevent (or postpone) his arrival.
Produce, induce—see Induce, Reason.	Kindle.
Probabilities.	Lectons—There be no lections o' rain=there is no probability of its raining.
Procrastination, Delay.	Burning daylight.



VENUS AND ADONIS.	PLAYS.
	<p>School, declares that the use of "soon" as an adverb, in the familiar sense of "be-times," "by and by," or "quickly," had, when he wrote, been eclipsed with most men by an acceptation restricted to "night-fall."</p> <p>We burn daylight! here read! read! read!          "Merry Wives of Windsor," II. i. 59.          Come, we burn daylight, "Romeo and Juliet," I. iv. 43.</p>

VERNACULAR.	WARWICKSHIRE.
Prolific.	Kind—also perhaps the word has come to be used in the sense of easy virtue.
Prod, Poke, with a stick or sword.	Bodge. Job.
Properly.	A'Form (pronounced faum) — We sing it a'form = We sing it properly.
Prophecy.	Forecast.
Prodigal, carelessly.	Random.
Prosecute.	Persecute—He was persecuted for larceny = He was prosecuted for larceny.

VENUS AND ADONIS.	PLAYS.
	<p data-bbox="493 315 858 673">Is she kind as she is fair? For beauty lives by kindness, "Two Gentlemen of Verona," IV. ii. 44. Your cuckoo sings by kind, "All's Well that Ends, Well," I. iii. 67. In doing the deed of kind, "Merchant of Venice." I. iii. 86.</p> <p data-bbox="493 997 858 1098">Alas that Warwick had no more forecast, "3 Hen. VI.," V. 7.</p> <p data-bbox="493 1137 858 1266">The great care of goods at Random left, "Comedy of Errors," I. i. 43.</p>

VERNACULAR.	WARWICKSHIRE.
Prospect, outlook.	Lookout.
Prosperous.	Smartish (adjective and adverb).
Prosperously.	I'm getting on smartish =I am prospering (or doing well). Un's smartish a'day= He is prosperous at present.
Protected (see Sheltered).	Burrowed.
Proud—see Stalk.	Flash, stomachful.
Provide (verb). Also in	Forecast—He forecast it

## VENUS AND ADONIS.

## PLAYS.

Stomach is used for Pride frequently in the plays, and the two meanings of the word are employed constantly for puns: To some enterprise that hath a stomach in 't, "Hamlet," I. i. 100. He was a man of an unbounded stomach, "Henry VIII.," IV. ii. 34. They have only stomachs to eat and none to fight, "Henry V.," III. vii. 166.

VERNACULAR.	WARWICKSHIRE.
sense of foresee. Which see.	=He provided for it beforehand.
Provoke (verb). See Tempest.	Urge—That 'oman do urge me so=That wo- man always provokes me.
Provoked.	Mad as mad.
Pry (verb).	Brevitt—I've brevitted thraow all them drahrs an' I caunt find 'im. 'E'l get nuthin' from we, it's uv no use far 'im to come brevittin' about ower place.
Pry (verb).	Toot.
Pudding or Dough.	Duff.
Pull.	Pug.
Pummel (verb). See Be- labor.	Pun.
Punishment.	Piff.

VENUS AND ADONIS.	PLAYS.
	<p data-bbox="491 430 857 561">Urge not my father's anger, "Two Gent. of Verona," IV. iii. 27.</p> <p data-bbox="491 561 857 661">How canst thou urge God's dreadful, "Rich- ard III.," I. iv. 214.</p> <p data-bbox="491 1165 857 1266">Doth set my pugging tooth on edge, "Win- ter's Tale," IV. iii. 7.</p>

VERNACULAR.	WARWICKSHIRE.
Purveyor.	Pantler.
Push—syn. a hint, a nudge with the elbow.	Gird—Potch.
Put on airs (verb).	Jets—A' jets=He is putting on airs; assuming too much.
Put out. See Embarrass. Shut.	Dout—Pronounced Doot to rhyme with boot. See Holofernes ridicules Armado for speaking Doubt fine to rhyme with oot, and debt d-e-t.—“Love’s Labor’s Lost,” VI. i. 18.



VENUS AND ADONIS.	PLAYS.
	<p>She was both pantler, butler, cook. "Win- ter's Tale," IV. ix. 67. Would have made a good pantler. A' would ha' chipped bread well, "2 Henry IV.," II. iv. 258.</p> <p>I thank thee for that gird, good Tranio, "Taming of the Shrew," V. ii. 58. I'll potch at him, some way, or wrath or craft may get him, "Corio- lanus," I. x. 65.</p> <p>How he jets under his advantage, "Twelfth Night," II. v. 36. That giants may jet, "Cym- beline," III. iii. 5.</p> <p>And dout them with superfluous courage, "Henry V.," IV. ii. 11. The dram of eale that doth the noble substance often dout, "Hamlet," I. iv. 36. I have a speech of fire that fain would blaze But that his folly douts</p>

VERNACULAR.	WARWICKSHIRE.
<b>Q</b>	
Quality.	Hit—A good hit o' grout =A good quality of mortar.
Quarrel (verb).	Square—Cagmag— They be a squarein', or they be cagmaggin'=They are quarreling.
Quantity—a large quantity.	Power—Power ov megs =A large quantity of half pence.
Quick, in the sense of active.	Ready—A's ready=I am active, and equal to the job.
Quickly, in the Imperative. See Instantly.	Straight—Do 't straight =Go ahead at once with it.

VENUS AND ADONIS.	PLAYS.
	<p>it, "Hamlet," IV. vii. 192.</p> <p>Make her grave straight, "Hamlet," V. i. 3, is a direction to make the grave properly, <i>i. e.</i>, east and west—as in Christian burial—and not, as it is sometimes construed—a direction to proceed hurriedly. The grave-diggers in that scene evidently do not hurry themselves.</p>

VERNACULAR.	WARWICKSHIRE.
Quittance—Riddance.	Shut on—Ee had my shut on scrumps=I have got rid of my apples.
<b>R</b>	
Ragged.	All of a jilt—My muck-ender's all of a jilt=my handkerchief is ragged.
Rain (verb).	Scud.
Rainstorm.	Tempest.
Raise (verb).	Higher — Higher that line=Raise that rope.
Ram (hence a verb—to ram—to get with foal).	Tup.
Rancid.	Raisty.

VENUS AND ADONIS.	PLAYS.
<p>Wreck to the seaman, tempest to the field, l. 453.</p>	<p>Between them from the tempest of my eyes, "Midsummer Night's Dream," I. i. 131. Such crimson tempest should bedrench the fresh green lap, "Richard II.," I. iii. 187.</p> <p>We'll higher to the mountains, there se- cure us, "Cymbe- line," IV. iv. 8.</p> <p>An old black ram is tup- ping your white ewe, "Othello," I. i. 89.</p>

VERNACULAR.	WARWICKSHIRE.
Rascal—usually a man or woman, inclined to be malicious but stupid.	Loon.
Rascal—a stupid rascal.	Loon or lown.
Ravelings.	Rovings.
Raveled.	Sally (as the end of a rope which has become unwound), or gagged condition of any textile fabric.
Ready.	Fit—Af the best fit we 'll roout a moore a' these spuds=If you are ready we will weed a few more of these potatoes.
Reaching.	Going in—Ees goin' in twelve=He is reaching his twelfth year.

VENUS AND ADONIS.	PLAYS.
	<p>Thou cream-faced loon,  "Macbeth," V. iii. 11.</p> <p>The devil dam thee  black, thou creamfaced  loon, "Macbeth," V.  iii. 11. With that he  called the tailor lown,  "Othello," II. iii. 95.  We should have both  lord and lown, "Peri-  cles," IV. vi. 19.</p> <p>Tell Valeria we are fit  to bid her welcome,  "Coriolanus," I. iii.  46. Fit for treasons,  stratagems, and spoils,  "Merchant of Ven-  ice," VI. 85.</p>

VERNACULAR.	WARWICKSHIRE.
Reason—for doing any-thing (pretext).	Kindle—'Eed no Kindle to do it=He had no reason for doing it.
Rebound.	Rear.
Rebuke. Reproof—see Snub.	Miss-word, Snape or Sneap—Word-of-a-sort—Bide till I see my Knaaps, I'l giv 'im word of a sort=Wait until I meet my young man, I'll reprove him (or snub him).
Reference—as to character.	Character—A' took 'er wi' out a character=I took her without any reference as to her character.
Refined—see Gentle, Respectable.	Still—Es a still 'un=He is a gentleman.
Regret—something to be regretted. See Pity.	Poor tale.
Refuse—see Rubbish.	Rammel.
Remain (verb). Also in the imperative, wait.	Bide—We'll bide here=We'll wait here. Bide where you be=Remain where you are. [In all English dialects.]



VENUS AND ADONIS.

PLAYS.

Very common in the plays. Also in the Scriptures. Bide not in unbelief, Romans xi. 25. In the sense

VERNACULAR.	WARWICKSHIRE.
Remember (verb). See Remind.	Mind me—Common to almost all English dia- lects.
Remnants (see Leav- ings).	Orts.
Remind.	Remember.
Resentment. To bear a grudge for past wrongs (see Remind).	Reap at—A's reapin' it up agin un=He bears me a grudge yet.

VENUS AND ADONIS.	PLAYS.
	<p data-bbox="536 299 871 434">of hide it is used once in the poems, viz., in "The Lover's Complaint," 33.</p> <p data-bbox="505 607 871 1095">In addition to the examples cited <i>infra</i>, under Leavings, see "Merry Wives of Windsor," I. i. 232, where Parson Evans tries to play upon the word as meaning a mental reservation. "It is a fery discretion answer: save the fall is in the ort dissolutely; the ort is, according to our meaning, resolutely."</p> <p data-bbox="505 1128 871 1263">I'll not remember you of my own lord who is lost too, "Winter's Tale," III. ii. 231.</p>

VERNACULAR.	WARWICKSHIRE.
Rent (see Leases).	
Resemble.	<p>Favor—He favors his father=He resembles his father.*</p> <p>Common to many English dialects, and a proper word in the vernacular.</p>
Respectable.	<p>Still—He's a still, quiet man=He's a respectable, refined (or gentlemanly mannered) man.</p>
Reserved (see Proud).	Stomachful.
Restrain (verb).	<p>Keep—He cannot keep himself=He cannot restrain himself.</p>
Revenge (verb).	Even up.
Rheum — cold in the head.	Sneke—A raw, chilly day liable to give one a

\* In Yorkshire the dialect word is Breeds. She breeds with her mother, means she resembles her mother. Sometimes pronounced braid. "She speaks, and 'tis such sense my sense breeds with it."—"Measure for Measure," II. ii. 142.

VENUS AND ADONIS.	PLAYS.
	<p data-bbox="507 371 870 569">And the complexion of the element. In favour's like the work we have in hand, "Julius Cæsar," I. iii. 129.</p> <p data-bbox="507 875 870 1007">O, 'tis a foul thing when a cur cannot keep himself, "Two Gent. of Verona," IV. 14.</p> <p data-bbox="507 1040 870 1172">I will be even with thee, doubt it not, "Antony and Cleopatra," III. vii. 1.</p>

VERNACULAR.	WARWICKSHIRE.
	cold in the head is a Snekey day!
Rheumatism.	Rheumatics, Rheumatiz—If in a single limb it is rheumatiz—If all over the body it is rheumatics.
Rick frame—The framework on which the ricks are placed.	Staddle.
Rickety.	Shacklety.
Rid (verb par.), to be rid of.	Shut on—I was glad to be shut on she=I was glad to be rid of her.
Riddle.	Riddliss.
Rinse (verb)—To bathe or submerge.	Swill.
Ripened.	Roxed.

VENUS AND ADONIS.	PLAYS.
	<p>Swills your warm blood like wash, and makes his trough, "Richard III.," V. ii. 9. A galled rock — swilled with the wild and wasteful ocean, "Henry V.," III. i. 12.</p>

VERNACULAR.	WARWICKSHIRE.
Road.	Ride—Especially a new road cut through a wood.
Roar (verb).	Belluck.
Robin.	Bobby.
Robin—or perhaps a goldfinch.	Tailor.
Rod (used for correction in schools).	Vester (evident mispronunciation of "Duster.")
Rogue.	Scruff.
Romping.	Pulley-hawley.
Rook.	Crow.
Roomy.	Roomthy.
Rough grass.	Couchgrass, or Fog.
Rough (in behavior).	Lungerous.
Row—(a quarrel). See Scrimmage.	Work.
Rubbish—see Litter.	Mullock.



VENUS AND ADONIS.	PLAYS.
	<p>I will not sing. 'Tis the next best way to turn tailor or redbreast teacher, "2 Henry IV.," III. i. 126.</p>

VERNACULAR.	WARWICKSHIRE.
Ruin—to destroy.	Ruinate — Ruination — Any structure out of repair is schlackety.
Ruin—Destroy.	Rid.
Rush.	Yerk.
Russet.apple.	Leather coat.
Rustle (noun).	Fidther — Any slight sound, as of a mouse.
<b>S</b>	
Saddler.	Whittaw.
Same.	A' one—It's a' one=It's all the same thing.
Sapling — see Slender, Delicate.	Wimbling, or Wimpling.
Sapless, dead (for a plant) — syn. worth- less.	Dadocky, Mozey, Meas- ley—see Mose under Lurk.
Sated (satisfied with food).	Ched.

VENUS AND ADONIS.	PLAYS.
	<p>I will not ruinate thy father's house, "Henry VII."</p> <p>The red plague rid you, "Tempest," I. ii. 364.</p> <p>Their steeds yerk out their armed heels, "Henry V."</p> <p>Here is a dish of leather coats for you, "2 Henry IV.," V. iii. 44.</p>

VERNACULAR.	WARWICKSHIRE.
Satiety—a plenitude or abundance of anything. See Frequent, Plenty of, Abundance.	Old.
Satisfy.	Swagger—You was wanting to see some big dahlias, come into my garden, an' I'll swagger ye—I will satisfy you if you will step into my garden.
Saturated.	Watched—A person who has been out in the rain or has fallen into the river, and so is wet through, is said to be “watched.”
Saucy (pert).	Canting—She's a canting wench=She's a saucy girl.
Saw—perfect of verb to see.	See—I never see she=I never saw her. [Not peculiar to Warwickshire.]

## VENUS AND ADONIS.

## PLAYS.

If wet through=saturated, and saturated=sated, this is probably the meaning in which the word "watched" is used by Pandarus when he exclaims, You must be watched ere you be made tame, must you? "Troilus and Cressida," III. ii. 42.

VERNACULAR.	WARWICKSHIRE.
Scaffolding—in building houses.	Settlas.
Scanty—see short.	Cop, cob, cobby—A cob-loof=A very small or stumpy loaf.
Scarecrow—an unsightly or grotesque object.	Moikin or Malkin.
Scarecrow—a dummy to scare crows.	Crowkeeper.
Scarecrows.	Bugs—Mawkin.

VENUS AND ADONIS.	PLAYS.
	<p>In "Troilus and Cressida," II. i. 41, Ajax calls Thersites a cobloaf, <i>i. e.</i>, a small loaf.</p> <p>A malkin not worth the time of day, "Pericles," IV. iii. 34. The kitchen malkin pins her richest lokram 'bout her reechy neck, "Coriolanus," II. i. 224.</p> <p>Scaring the ladies like a crow-keeper, "Romeo and Juliet," I. iv. 6. That fellow handles his bow like a crow-keeper, "King Lear," IV. vi. 88.</p> <p>Fright boys with bugs, "Taming of the Shrew," I. ii. 182. The bug which you would fright me with, I seek, "Winter's Tale," III. ii. 113. (So yt thou shalt not need to be afraid of any bugges</p>

VERNACULAR.	WARWICKSHIRE.
Scavenger (for night-soil). See Excrement.	Gold-digger.
Scold—a female of violent temper.	Mankind witch.
Scold (verb).	Scog—To get a scoggin' =To get a scolding.
Scorn.	Scowl o' brow.
Scrape (verb). See Grate.	Race.
Scraps (especially what is left in lard boiling).	Scratching.
Scratch (verb).	Skant—He skanted it= He scratched it.
Scratch out—to erase.	Scrat—Don't scrat me= Don't erase my name.
Scrimmage.	Work—What work then was up there= What a scrimmage then was up there.
Scratch (verb or noun).	Scawt, Scrattle — To graze is to scradge,



VENUS AND ADONIS.	PLAYS.
	<p data-bbox="544 315 871 450">by night, nor for ye arrow that flyeth by day, Coverdale's Translation, Ps. XCI.)</p> <p data-bbox="511 584 871 685">A mankind witch—hence with her, "Winter's Tale," II. iii. 67.</p>

VERNACULAR.	WARWICKSHIRE.
Scrutinize. Examine carefully (verb), imperative.	doubtless another pronunciation of this same word.  Eyepiece—Eyepiece this =Examine this carefully.
Season (a short duration of time).	Bout—He's had a bout o' drinking=He's been drunk for some time.
Skulk—see Lurk.	
See-saw.	Weigh-jolt.
Seat (settee).	Settle.
Second-rate—poor.	Keffle.
Separate—see Part.	As where two have been journeying together. We must be shogging now=We must separate now. Shog off now=Go your ways and let me go mine. [Also in various other dialects.* Is also used

\* In Yorkshire dialect the peasant would say, "Go your gate," or "get out o' my gate." And in the plays, this Yorkshire word is employed. "If he had not been in drink he would have tickled you other gates than he did."—"Twelfth Night," V. i. 185.

## VENUS AND ADONIS.

## PLAYS.

Shog off now, "Henry  
V.," II. i. 48. Shall  
we shog? Idem, III.  
48.

VERNACULAR.	WARWICKSHIRE.
	in Wyclif's translation of the Bible.]
Senses.	Sinks—'Ees out o's sinks =He is out of his senses.
Sermon.	Sarmint.
Shabby — shabbily dressed, See Slattern.	Scribe.
Shafts (of a wagon).	Tills.
Shallow.	Flew.
Sharpen (verb).	Keen.
Sharper (a cunning, deceitful person).	File.
Sheath.	Share—The short wooden sheath stuck in the waistband to rest one of the needles in whilst knitting. Hence plow-share.
She (nominative case feminine).	Her.
Shear (verb).	Daggle—Especially to

VENUS AND ADONIS.	PLAYS.

VERNACULAR.	WARWICKSHIRE.
	shear around a sheep's tail. Dag locks are the bits of wool cut off around the tail stump.
Shed—or the addition, wing of, or extension to a house.	Lean to.
Sheep.	Ship—The ship be dag-gled=Sheep are completely sheared. (Even the dag-locks around their tails cut off.)
Shiftless.	Whip-stitch (pron. perhaps whipster).
Shiftless.	Slip string.
Shiver—Tremble with cold.	Dither—also Ditter.
Sheltered—Protected (as from the weather).	Burrow—It's burrow as burrow here=It's very sheltered here.
Shoes.	Shoon [in other dialects; also, a common dialect plural, as housen for houses, hosen for stockings or socks].

VENUS AND ADONIS.	PLAYS.
	<p data-bbox="490 786 853 920">I am not valiant neither, but every puny whip- ster gets my sword, "Othello," V. ii. 244.</p> <p data-bbox="490 1244 853 1412">Spare none but such as go in clouted shoon, "2 Henry VI.," IV. ii. 195. By his cockle hat and</p>

VERNACULAR.	WARWICKSHIRE.
<p>Shirt.</p>	<p>Shift—Also used as a verb. To change one's linen=To shift one's self.</p>
<p>Shopworn—Worn out. See To wear out.</p>	<p>Braid, braided.</p>
<p>Short.</p>	<p>Cob, cop, or cobby, <i>e. g.</i>, cop nuts=very small</p>



VENUS AND ADONIS.	PLAYS.
	<p>staff and his sandall shoon, "Hamlet," IV. v. 26.</p> <p>Sir, I would advise you to shift a shirt.— "Cymbeline," I. ii. 1. If my shirt were bloody then to shift it.—Id. 6. Taught me to shift into a madman's rags.— "Lear," V. iii. 186. The rest of thy low countries have made a shift to eat up thy holland.—"2 Henry IV.," II. ii. 25.</p> <p>Has he any un-braided wares?—"The Win- ter's Tale," V. iv. 201. 'Twould braid yourself too near for me to tell it.—"Pericles," I. i. 93. Since Frenchmen are so braid—marry who will, I'll live and die a maid!—"All's Well that Ends Well," IV. ii. 73.</p> <p>Ajax calls Thersites "Cob-loaf!"—"Troil-</p>

VERNACULAR.	WARWICKSHIRE.
	or stumpy nuts, with very minute or innutritious kernels; anything small or stunted.
Short.	Breff.
Shout—Shriek (verb).	Bellock, blart.
Shovel—Spade.	Shool.
Showery—Drizzling.	Dampin' — It's rather dampin' to-day=It's a rather showery day.
Showery weather—see Rainstorm.	Falling-weather.
Shuffle—to drag one's self along.	Hockle, or hotchle.

VENUS AND ADONIS.	PLAYS.
	us and Cressida," II. i. 41.
	That is the breff and the long of it, "Henry V.," III. ii. 126.
	The simile of falling for lowering, cloudy, rainy weather is not uncommon in the plays.
	Contagious fogs, which falling in the land, "Midsummer Night's Dream," II. i. 90.
	My cloud of dignity is held from falling with so weak a wind, "2 Henry VI.," IV. v. 100.

VERNACULAR.	WARWICKSHIRE.
Shut—probably in sense of “open and shut.”	Dup.
Skittles.	Loggats.
Slender—see Sapling.	Wimpled.
Shriveled.	Corky.
Sickly person. See Baby.	Wratch or scribe, or (if a child) dilling.
Sigh (verb).	Sithe.
Side door—Private entrance.	Foredraft.
Simpleton. See Idiot, Fool.	Attwood—Soft Sammy, clouter-headed, fat-headed, jolt-headed, or jolter-headed.
Since.	Sen.
Sink, Cesspool.	Gubbon hole.

VENUS AND ADONIS.	PLAYS.
	Then up he rose and donn'd his clothes and dupp'd the chamber door, "Hamlet," IV., v. 53.
	But to play at loggats with, "Hamlet," V. i. 100.
	Ingrateful fox! Bind fast his corky arms, "King Lear," III. vii. 29.
	Fie on thee, jolthead! thou canst not read, "Two Gentlemen of Verona," III. i. 200.

VERNACULAR.	WARWICKSHIRE.
Skein.	Boltom—It's all of a robble like a boltom o' yarn=It's all tangled up like a skein of yarn.
Sing, singing—applied to a bird or animal.	Whistle—The whistling thrusher=A singing thrush.
Sink—To droop or become tired.	Sagg—She be sagged out=She is drooping with weariness.
Slate.	Slat.
Slattern—hence, sometimes, old clothes, foul linen, etc.	Datchet, dotcher-dratcher, flommacks, shackle, slommocks.
Slatternly. See Slattern.	Flommacky.
Sleepy.	Mulled.
Slice.	Shive—A shive 'a uns loaf=A slice of his loaf of bread.

VENUS AND ADONIS.	PLAYS.
	<p>Shall never sag with doubt or shake with fear, "Macbeth," V. iii. 10.</p> <p>To carry me in the same foul clothes to Datchet mead, "Merry Wives of Windsor," III. iii. 15; Id. 141-157; V. 101.</p> <p>Peace is a very apo- plexy, lethargy, mulled, deaf, sleepy, insensible, "Corio- lanus," IV. v. 239.</p> <p>Of a cut loaf to steal a shive, "Titus An- dronicus," II. i. 88.</p>

VERNACULAR.	WARWICKSHIRE.
Slice (verb).	Sliver.
Slide (verb), as on ice.	Glir—Slether.
Slippery. See Miry, Muddy.	Slippy.
Sloes.	Slans.
Sloppy. See Muddy.	Slobbery.
Small. See Short, Stumpy, Scanty.	Cob, cobby, cop.
Small portion of any- thing.	Dab (used also as an adjective)—A large portion of anything is a dollop.
Small child.	Dilling, anything very small—a very small child, a small apple in



## VENUS AND ADONIS.

## PLAYS.

She that herself will  
sliver and disbranch,  
"King Lear," IV. ii.  
34.

I will sell my dukedom  
to buy a slobbery and  
dirty farm, "Henry  
V.," III. v. 12.

Ulysses calls Thersites  
"Cobloaf," "Troilus  
and Cressida," II. i. 41.

VERNACULAR.	WARWICKSHIRE.
	<p>Warwickshire would be called a dilling. The same smallness, with the added idea of wailing or fretting, as a puny crying child or young of any animal, would be said to be a nesh.</p>
Smear—To daub.	Bemoil.
Smoke (very black and thick).	Smoke and smother.
Smolder (verb).	Domber.
Sneak (noun).	Mizzle.

## VENUS AND ADONIS.

## PLAYS.

In how miry a place,  
 how was she bemoiled,  
 "Taming of the  
 Shrew," IV. i. 77.

From smoke to smother,  
 "As You Like It,"  
 I. iii. 322. "Fire  
 then, O, marcy what a  
 roar, said my grand-  
 father, and such a  
 smoke and smother  
 you could scarcely see  
 your hand afore you"  
 (New England Dialect,  
 Major Jack Downing,  
 "Thirty Years Out of  
 the Senate," 1859).

VERNACULAR.	WARWICKSHIRE.
Snub—Reproof, slander.	Sneap.
Soaked.	Sobbed—Sobbed in th' tempest = Soaked through in a heavy rainstorm.
Sobs.	Broken tears.
Soliciting gratuities on St. Clement's Day—hence, any respectable kind of asking alms.	Clementing.
Soon—Immediately.	Aforelong.
Sore—Bruise.	Quat.
Sour.	Reasty—A reasty shine = A slice of sour bread.
Sour (verb).	Summer—The beer is summered = The beer has turned sour.

VENUS AND ADONIS.	PLAYS.
	<p data-bbox="500 285 860 417">I will not undergo this sneap without reply, "2 Henry VI.," II. i. 133.</p> <p data-bbox="500 607 860 740">Distasted with the salt of broken tears, "Troilus and Cres- sida," IV. iv. 50.</p> <p data-bbox="500 996 860 1128">I have rubbed this young quat almost to the sense, "Othello," V. i. 11.</p> <p data-bbox="500 1285 860 1384">Maids, well summered and well kept, are like flies at Bartholomew</p>

VERNACULAR.	WARWICKSHIRE.
Snuff, sniff—To snuff or scent as a dog, to hunt.	Brévet—How the dog do brévet about=How the dog sniffs around.
Soft (marshy, sloppy, wet). See Miry, Muddy.	Flacky—Sappy.
Solitary.	Unked.
Spare (verb)—To get along without.	Miss—I cannot miss him at harvesting=I cannot spare him at harvesting.
Speed—Pace or gait.	Bat—Ees coome a goddish bat=He came with good speed.
Spent, exhausted.	Forewearied.
Spider web.	Cobwail.
Something.	Summat.

## VENUS AND ADONIS.

## PLAYS.

tide, "Henry V.,"  
 V. ii. 335.

But as 't is we cannot  
 miss him=He does  
 make our fire—fetch  
 in our wood, "Tem-  
 pest," I. ii. 311.

He would miss it rather  
 than carry it, but by  
 the suit of the gentry  
 to him, "Coriolanus,"  
 II. i. 253.

Forewearied in their  
 action of swift speed,  
 "King John," II. i.  
 233.

VERNACULAR.	WARWICKSHIRE.
Soot—as from a chimney.	Colley.
Sour apple. See Apple, Russet Apple.	Bitter-sweeting.
Spacious.	Roomthy.
Sparkling.	Sousy (applied to liquors).
Specks on the fingernails.	Gifts.
Spectacles, a pair of.	Barnacles.
Spiritless—Cowardly.	Lozel.
Sparrow—especially the hedge sparrow.	Betty, or hedgebetty.
Spite (in spite of).	Afrawl—I sh'll come afrawl o' ye—I shall proceed in spite of all you say.
Splinter.	Spaul.
Spittle — see Mouthful.	Drop, Gob.



VENUS AND ADONIS.	PLAYS.
	<p data-bbox="500 399 869 500">Thy wit is a very bitter sweeting, "Romeo and Juliet," II. iv. 83.</p> <p data-bbox="500 853 869 987">And lozel, thou art worthy to be hanged, "Winter's Tale," II. iii. 109.</p>

VERNACULAR.	WARWICKSHIRE.
Splinter.	Spaul.
Split (verb).	Scag.
Sport.	Ecky.
Spoke — preterite of to speak, used as a proverb of inanimate things, never of persons.	Quoth. Jerk, quoth the plowshare = The plowshare went jerk or said "jerk."
Sprawl.	Retch — Resty. Mind not sprawl on settle = Do not sprawl over the chimney seat (perhaps mispronunciation of restive).
Sprouts.	Chits.
Stab—see Thrust.	Yerk.
Stale—As stale as a dead fish.	Fishlike.
Squint (verb).	Squinny.

VENUS AND ADONIS.	PLAYS.
	<p data-bbox="482 500 851 629">True it is, my incorporate friends, quoth he (the stomach), "Coriolanus," I. i. 23.</p> <p data-bbox="482 629 851 728">Shake, quoth the dove-house, "Romeo and Juliet," I. iii. 33.</p> <p data-bbox="482 756 851 921">Weariness can snore upon the flint, when resty sloth finds downy pillow hard, "Cymbeline," III. vi. 34.</p> <p data-bbox="482 1049 851 1177">I had thought to have jerked him here under the ribs, "Othello," I. ii. 5.</p> <p data-bbox="482 1210 851 1310">A very ancient and a fishlike smell, "Tempest," I. ii. 35.</p> <p data-bbox="482 1343 851 1409">Dost thou squinny at me, "Lear," IV. vi. 120.</p>

VERNACULAR.	WARWICKSHIRE.
Squeeze.	Scrouge.
Squint (verb).	Squinny.
Squint- (or cross-) eyed.	Boss eye, bank eye—a one-eyed man is a gunner.
Starve (verb).	Clam—or clem.
Stalk, Strut—to walk proudly.	Jet.
Starving.	Fameled.
Stately—see Pride.	Stomachful.
Stave (of a cask or barrel).	Chime.

VENUS AND ADONIS.	PLAYS.
	<p data-bbox="483 567 852 693">What! will he clem me and his following! "The Poetaster," I. ii.</p> <p data-bbox="483 730 852 1189">How he jets under his advanced plumes, "Twelfth Night," II. v. 36. To jet upon a Prince's right, "Titus Andronicus," II. i. 64. That giants may jet through, "Cymbeline," III. iii. 5. Insulting tyranny begins to jet upon the innocent and aweless throne, "Richard III." II. iv. 51.</p>

VERNACULAR.	WARWICKSHIRE.
Stickleback.	Daddy Rough.
Stile.	Clapgate.
Sticks, faggots.	Fardel.
Sticky, mucilaginous.	Terry.
Stinging insect, gadfly. Bee or hornet.	Breese, brise, bree.
Stingy.	Near.
Stint (piece of work).	Graft, Grit. A certain allotted bit of work.
Stock—see Handle.	Stale.
Stop (imperative verb).	Gie over, or a' done— A' done will 'ee (or, gie over) = Ha' done (stop) at once!

## VENUS AND ADONIS.

## PLAYS.

Who would fardels bear,  
 "Hamlet," III. i. 76.

The herd hath more  
 annoyance by the  
 breese than by the  
 tiger, "Troilus and  
 Cressida," I. iii. 54.  
 The breeze upon her  
 like a cow in June [a  
 pun here on breeze—  
 a light wind], "An-  
 tony and Cleopatra,"  
 III. x. 21.

Give o'er the play, give  
 me some light! away!  
 "Hamlet," III. ii. 79.  
 Elsewhere used as  
 equivalent to surren-

VERNACULAR.	WARWICKSHIRE.
Stoop (verb, to bend).	Croodle.
Story—see Long Story.	
Stout.	Bibleback (if a man). Bundle — Graunchen. Fussock (if a woman). Bussock (with added meaning of vulgar).
Strumpet — see Courtesan. Whore.	Baigle — Faggott, Besom—a loose young woman is a Fizgig—one who has been seduced by a gentleman is a Doxy.
Straightway — that is quickly, at once. See Instantly, Quickly.	Straight.
Strut (verb) — to walk proudly. See Stalk.	Jet.
Stubble stack.	Hallow.



VENUS AND ADONIS.	PLAYS.
	<p>der, as Shall we give over and drown? "Tempest," I. i. 41, and in thirteen other places, but not in the imperative.</p>
	<p>Note the pun in Because she is a maid, spare for no faggots, "1 Henry VI.," V. iv. 56.</p>
	<p>Make her grave straight, "Hamlet," V. i. 3. (So used in the Scriptures —see St. Luke iii. 4.)</p>

VERNACULAR.	WARWICKSHIRE.
Stubborn—see Obstinate.	Awkward.
Stump (of a tree).	Stowl.
Stumpy — see Short, Small, Scanty.	Cob, cobby, cop—A cob loaf = A short or very scant loaf of bread. [Also in Oxfordshire, Kent, Surrey, Yorkshire, and Staffordshire dialects.]
Stupid (noun). See Clown, Simpleton.	Yawrups, Jolter-headed, Clouter-headed, Fat-headed.
Stutter, hesitate.	Huck and haow—Ee stood 'acken and 'aowen or atchen = he stammered and hesitated at doing it.
Sty (in the eye).	Quot (or Puck).
Suckle, Nurse.	Nousle.
Suckling.	Dilling — The smallest pig in the litter, used as a term of endearment for a small child,

VENUS AND ADONIS.	PLAYS.
-	Cobloaf! — "Troilus and Cressida," II. i. 41.
	These mothers who, to nousele up their babies, "Measure for Measure," III. ii. 237.

VERNACULAR.	WARWICKSHIRE.
	as There, be a good dilling now, an' go to sleep quiet.
Sulky—ill-tempered.	Aitredans.
Superior.	Bettermost—A's Bettermost nor him = I'm better than he.
Supernumeraries — Idle or useless servants.	Feeders.
Suppose.	<p>Reckon — "Suppose" is only used when telling facts. As: So John is going to Lunnon, I suppose = John is going to London.</p> <p>In some of the Southern States of the United States, reckon is used just as the Warwickshire peasant uses "suppose." I reckon you'll dine with us to-day = We shall rely on your dining with us.</p>

## VENUS AND ADONIS.

## PLAYS.

I will your very faithful feeder be, "As You Like It," II. iv. 99. When all your offices have been oppressed with rotten feeders, "Timon of Athens," IV. ii.

It is somewhat difficult to say whether Shakespeare ever uses the word *suppose* in the Warwickshire sense. The following looks like such a use of it: "I'll be supposed upon a book his face is the worst thing about him," "Measure for Measure," II. i. 162. But here supposed may be an elipsis for superimposed, which is the

VERNACULAR.	WARWICKSHIRE.
	That is, it is a pressing invitation to dinner, and not exactly the statement of an existing arrangement.
Sure.	Safe—He's safe to do it = He's sure to do it.
Surety.	Back up, back friend.
Surfeit.	Sick—I 'ud my sick on plums = I have had all the plums that I can eat.
Surfeit.	Sick.

VENUS AND ADONIS.	PLAYS.
	radical meaning of the word suppose.
	Is used very frequently in the plays. My ships are safe to road, "Merchant of Venice," V. i. 285, etc.
	A back friend and shoulder capper, "Comedy of Errors," IV. ii. 37.
	I would be blind with weeping, sick with groans, "2 Henry VI," III. ii. 62. My most honorable lord, I am e'en sick of shame, "Timon of Athens," III. vi. 46. I am sick of many griefs, "Julius Cæsar," IV. iii. 144.
	Quietness, grown sick of rest, "Antony and Cleopatra," I. iii. 5. The commonwealth is sick of their own

VERNACULAR.	WARWICKSHIRE.
Surmount (or surpass).	Overgo or overget.
Surpass—see aroupe.	
Suspect (verb).	Judge—I judge him guilty = I suspect that he is guilty.
Suddenly.	Suddent.



## VENUS AND ADONIS.

## PLAYS.

choice, "2 Henry VI,"  
I. iii. 87. The follow-  
ing puns allude to this  
Warwickshire meaning  
of the word apparently.  
They are as sick that  
surfeit on too much as  
they that starve on  
nothing, "Merchant  
of Venice," I. ii. 6.  
That nature, being  
sick of man's unkind-  
ness, should yet be  
angry, "Timon of  
Athens," IV. iii. 106.  
When we are sick in  
fortune—often the sur-  
surfeit of our behavior,  
"King Lear," I. ii.  
129.

To overgo thy complaints,  
and drown thy cries,  
"Richard III.," II. ii.  
61.

VERNACULAR.	WARWICKSHIRE.
Surpass — see Excel (verb).	Cap.
Swing (verb).	Geg, gaig—Let's gaig no' = Let's take a swing.
Sweat (verb).	Gibber.
Sweat (noun).	Muck—I'm all of a muck. I'm sweaty.
Sweet.	Candy.
Sweetmeats.	Humbugs.

## VENUS AND ADONIS.

## PLAYS.

And the sheeted dead  
 did squeak and gibber  
 in the Roman streets,  
 "Hamlet," I. i. 116.  
 The word "gibber"  
 here is commonly  
 taken to mean gabble  
 or chatter, but if the  
 word were used in the  
 Warwickshire sense,  
 how much more ghast-  
 ly and horrible the  
 picture! The dead—  
 out of place in the  
 Roman streets—wor-  
 ried and sweated.

What a candy deal of  
 courtesy, this fawning  
 greyhound did then  
 proffer me, "1 Henry  
 IV.," I. iii. 251.

VERNACULAR.	WARWICKSHIRE.
Swipes (stale beer).	Swanky.
Swipes (sour beer or cider).	Bellyvengeance.
Swell (verb) in cooking.	Plim.
Swollen.	Bluffy—My hands are as bluffy as bluffy = My hands are very much swollen.
Swing — a see-saw or merry-go-round.	Gay.
Swop, Barter (verb or noun).	Rap.
Syrup.	Jessup.
<b>T</b>	
Tadpole.	Jackbonnial.
Talon—Singular of Tal- ons. The claw of a bird.	Talon.

## VENUS AND ADONIS.

## PLAYS.

There is a pun on this provincial mispronunciation in: If a talent be a claw, see how he claws him with a talent! "Love's Labor's Lost," IV. ii. 64.

VERNACULAR.	WARWICKSHIRE.
Tail—a short tail, as a rabbit's.	Scut.
Tailor—See Botch.	Bodger.
Talebearer — A carry-tale. See Tattler.	Clatterer.
Talebearer.	Pickthanks. Gossip is pickthanking work.
Talk.	Scrowl.
Tame.	Cade—Cade lamb=Pet lamb.
Tangle.	Robble.
Tap (verb).	Tabber.
Tape.	Inkle, Inkles [Also in Whitby dialect].

VENUS AND ADONIS.	PLAYS.
	<p data-bbox="492 298 862 435">My doe with the black scut, "Merry Wives of Windsor," V. v. 20.</p> <p data-bbox="492 631 862 742">Pickthanks and base newsmonger, "1 Hen- ry IV.," III. ii. 25.</p> <p data-bbox="492 768 862 913">See how with signs and tokens she can scowl, "Titus Andronicus," II. iv. 5.</p> <p data-bbox="492 1195 862 1434">What's the price of this inkle, "Love's La- bor's Lost," III. i. 140. Inkles, caddices, cam- brics, "Winter's Tale," IV. iv. 207. Her inkle, silk, twin with</p>

VERNACULAR.	WARWICKSHIRE.
Taste (verb).	Smack, Smatch.
Tatters, Shreds.	Jimrags.
Tattle (verb).	Clat.
Tattler—see Gossip.	Pickthanks, clatterer.
Tallow, a lump of.	Keech.
Tardy, belated.	Lated.



VENUS AND ADONIS.	PLAYS.
	<p>the rubied cherry,  "Pericles," V. (Gower's Prologue, 8.)</p> <p>All sects, all ages smack  of this vice, "Measure  for Measure," II. ii. 5.  He hath a smack of  all neighboring languages,  "All's Well  that Ends Well," IV.  i. 18.</p> <p>Pickthanks and base  newsmongers, "<sup>1</sup> Henry  IV.," III. ii. 25.</p> <p>I wonder that such a  Keech can, with his  very bulk, take up the  rays of the beneficial  sun, "Henry VIII.,"  I. i. 55. Did not good  wife Keech, the  butcher's wife, come  in then, "<sup>2</sup> Henry  IV.," II. i. 101.</p> <p>I am so lated in the  world, that I have lost</p>

VERNACULAR.	WARWICKSHIRE.
Taste—to taste of.	All—What's this bottle all of? = What do the contents of this bottle taste of?
Tavern.	Smokeshop, Jerry 'Ouse.
Tea.	Tay.
Tea-kettle.	Sukey, Shookery.
Teach.	Larn.
Tear (verb).	Scag.
Tease (verb), see Worry.	Mummock, mammocked

## VENUS AND ADONIS.

## PLAYS.

my way forever, "An-  
 tony and Cleopatra,"  
 III. ii. 3. How spurs  
 the lated traveler  
 apace, "Macbeth,"  
 III. iii. 6.

The use of the verb  
 learn for teach was  
 not uncommon in  
 Shakespeare's time,  
 You must not learn  
 me how to remember,  
 "As You Like It," I.  
 ii. 6. They will learn  
 you by rote where  
 services were done,  
 "Henry V.," III. vi.  
 74.

O, I warrant how he

VERNACULAR.	WARWICKSHIRE.
	(uncertain which)—A' done mummicking me =Stop teasing me.
Teeth, see Milkteeth.	
Tender—see Frail.	Sidder. Applied to vegetables—also to an unsafe ladder or scaffolding.
Termagant—see Scold.	Mankind Witch.
Tempt—see Provoke.	Urge.
Thatch (verb).	Thack—He thacked the housen=He thatched the houses.
Thatch (over a beehive).	Hackle.
Theirs.	Theirn.
Thick—see Stumpy.	Cob, Cop, Cobby—Cob loaf=A short, thick loaf.
Thickset (person).	Dumpty.

VENUS AND ADONIS.	PLAYS.
	mamocked it, "Coriolanus," I. iii. 71.
	A mankind witch—hence with her, "Winter's Tale," II. iii. 67.

VERNACULAR.	WARWICKSHIRE.
Thief.	Lifter.
Thief.	Lifter.
Thankless, discouraging.	Heartless—It's heartless work getting this ground clear of stuns.
Thin, Attenuated—see Emaciated, Pinched.	Poor, scraily—He's as poor as poor=He's very thin.
Thirsty.	Puckfyst—The "Puckfyst is a dried toadstool." Hence, 'A feels Puckfyst=I feel as dry as a dried toadstool.
Thoroughly, entirely.	
Thoughtless.	Gidding.

VENUS AND ADONIS.	PLAYS.
	And so old a lifter, "Troilus and Cres- sida," I. ii. 128.
	Is he so young a man and so old a lifter? "Troilus and Cres- sida," I. ii. 129.
	Art thou drawn among these heartless hinds? "Romeo and Juliet," I. i. 73.
	Under yon yew trees lay thee all along, "Romeo and Juliet," V. iii. 3. That is, conceal your- selves completely un- der those yew trees.
	Of these most thought- less and giddy-pated

VERNACULAR.	WARWICKSHIRE.
Thoughtless.	Gidding, giddy-pated.
Thrash—see Whip.	Warm.
Thrive (verb).	Pick up.
Thriving—see Healthy, see Prolific.	Kind—That cow aint kind=That cow does- n't have calves.
Throb (verb).	Quop.
Thrush.	Thrusher — Whistling thrusher = The song thrush. Gore thrusher =The missel thrush.
Thrust, as with a dagger or rapier.	Yerk (but this word is also sometimes used in the sense of dash, throw out—see Dash).
Thwart (verb).	Boffle.



VENUS AND ADONIS.	PLAYS.
	<p data-bbox="519 299 853 366">times, "Twelfth Night," I. iv. 6.</p> <p data-bbox="484 651 853 908">Perhaps used in this sense by chorus to Act II. of "Henry V.," I. i. 19, "O England, what mightest thou do, were all thy children kind and natural."</p> <p data-bbox="493 1214 853 1307">I had thought to have yerk'd him here under the ribs.</p>

VERNACULAR.	WARWICKSHIRE.
Timid—see Gentle.	Soft—'Es as soft as u empty packet=He is a very timid person.
Tired—see Exhausted.	Saddled—I be quite sad- ded wi' being in 'a house=I am tired of staying indoors.
Thus.	Athissens=in this way =Athatuns=in that way.
Toad.	Tosey.
Toadstool.	Canker-blossom
Toady, to flatter.	Claw.
Toil (noun and verb).	Moil—I've been moiling 'a day=I've been toil- ing all day.
Tolerably.	Middling or Pretty Mid-

## VENUS AND ADONIS.

## PLAYS.

You canker blossom,  
 you thief of love,  
 "Midsummer Night's  
 Dream," II. ii. 282.

Laugh when I am merry,  
 and claw no man in  
 his humor, "Much  
 Ado about Nothing,"  
 I. iii. 18. Look how  
 he claws him, "Love's  
 Labor's Lost," IV. ii.

VERNACULAR.	WARWICKSHIRE.
Tolerably bad.	<p>dling — We gets on pretty middling=We are doing tolerably well; but see below for opposite meaning.</p> <p>Very Middling—He is doing very middling=He is doing badly. The word middling has opposite meanings according as it is prefixed by pretty or very, thus “pretty middling” might mean “tolerably good.”</p>
Toll (verb)—More exactly to toll a bell properly.	Knoll (Noal)—Have the bell knowled=Have it properly tolled.
Torment or aggravate.	Tar, or terrify—'Is cough-terrifies him = His cough worries him.
Tottering — see steady.	Un-Tickle, Wungle.

## VENUS AND ADONIS.

## PLAYS.

Where bells have knolled  
to church, "As You  
Like It, II. vii. 114;  
also Ibid., line 131.  
And so his knell is  
knolled, "Macbeth,"  
V. vii. 54. Knolling  
a departed friend, "2  
Hen. IV," I. i. 103.

Thy head stands so tickle  
on thy shoulders that

VERNACULAR.	WARWICKSHIRE.
Treacherous—see Deceitful.	Fornicating.
Treacle.	Dirty Dan'l.
Trifle (verb).	Mummock.
Trifles, Trifling.	Fads, Small Beer—Fadding or Friggling.
Treasure Trove.	Findliss.
Tremble (verb).	Dither.
Tow—Oakum.	Herds—Anything made of tow or oakum is Herden. To herd a boat=to calk it.
Trinkets—see Decorate.	Bravery—She is all bravery=She wears a great many ribbons or trinkets, <i>i. e.</i> , much finery.

## VENUS AND ADONIS.

## PLAYS.

a milkmaid, if she be  
in love, may sigh it off,  
"Measure for Measure," I. iii. 177.

To suckle fools and  
chronicle small beer,  
"Othello," II. i. 160.

Where youth and cost  
and witless bravery  
keeps, "Measure for  
Measure," I. iii. 10.  
With scarfs and fans,  
and double changed  
bravery, "Taming of  
Shrew," IV. iii. 57.

VERNACULAR.	WARWICKSHIRE.
Trowsers.	Strides.
Trifle (verb).	Mummock.
Toss, or shake (as in hay-making).	Ted—He's teddin=He's tossing (or shaking up) the hay out of the swath. To toss a baby in the air=to dink the dilling or "reckling."
Trouble (reflexive verb).	Fash—He do fash hisself=He troubles himself.
Trouble, to bother, (transitive verb).	Moither—He moithers me—He troubles me.
Trouble (noun).	Cumber—The cumber I ha' had wi' that lad's breedin'=The trouble or labor I have had with that lad's rearing.
Trouble—see Darkened, Blackened.	Coil — not distinctly Warwickshirean.



VENUS AND ADONIS.	PLAYS.
	<p>Let it not cumber your better remembrance, "Timon of Athens," III. vi. 52.</p> <p>Here is a coil without protestation, "Two Gentlemen of Ve- rona," I. ii. 99. What a coil is there, Dromio! "Comedy of Errors," III. i. 48. All this coil is 'long of you, "Midsummer</p>

VERNACULAR.	WARWICKSHIRE.
Troublesome — see Mischievous.	Tageous — The boy's tageous = The boy is troublesome, or (perhaps) inclined to be vicious. Mere frolicsomeness, or innocent mischief is expressed by the adjectives "anoointed" or "unlucky."
Tub.	Kiver—Properly a butter tub, the tub the butter is worked in after being taken from the churn.
Tuft (of grass).	Tussock.
Tumor.	Substance—Like 'ers got substance on ers dugs = Maybe she has a tumor growing on her breast.
Turf (Greensward).	Grinsard.
Turnstile.	Clap-gate.

## VENUS AND ADONIS.

## PLAYS.

Night's Dream," III.  
ii. 339. Yonder's old  
coil at home, "Much  
Ado about Nothing,"  
V. ii. 98.

VERNACULAR.	WARWICKSHIRE.
Twilight.	Blind man's holiday.
<b>U</b>	
Unaccustomed—out of practice — see Wrongly.	Out.
Uneven.	Gobby—A gobby bit 'o' sharm = an irregular or uneven lump of manure.
Unfasten (as a door).	Dup — Dup the door = Open the door. Wise, however, says the word is used as an order either to fasten or unfasten a door.
Unhealthy.	Unkind — (This word sometimes means barren, as—She died unkind=she died a maid or childless).
Unknown.	Unbeknownt.
Unsteady — see Tottering, Leaky.	Tickle. Giggling.

## VENUS AND ADONIS.

## PLAYS.

Very good orators,  
when they are out,  
they will spit, "As  
You Like It," IV. i.  
76.

And dugged the cham-  
ber door, "Hamlet,"  
IV. v. 56.

Thy head stands so  
tickle on thy shoul-  
ders that a milkmaid,  
if she be in love, may

VERNACULAR.	WARWICKSHIRE.
Useless, a good-for-nothing person.	Dummill or Dummock.
Untidy — But more generally as a noun, an untidy person, a slattern (which see).	Slommocks.
Untidy—see Slattern.	Blowsy, Udder-mucklin. An untidy girl is a Blowse.
Upside-down.	Arsy-versy.
Unusual.	Unaccountable (Unake-ountable) — It's unaccountable weather = It's unusual weather.
Upstart.	Whipster.
Urge—see Induce.	Kindle.

VENUS AND ADONIS.	PLAYS.
	<p>sigh it off, "Measure for Measure," I. iii. 177. Paris is lost. The state of Normandy stands on a tickle point, "2 Henry VI.," I. i. 216.</p> <p>Sweet blouse—you are a beauteous blossom sure, "Titus Andronicus," IV. ii. 72.</p> <p>I am not valiant neither, but every puny whipster gets my sword, "Othello," V. ii. 244.</p> <p>Nothing remains but to</p>

VERNACULAR.	WARWICKSHIRE.
Useless.	Muffin—I'm as muffin as the babe unborn—I'm as useless as a baby.
Usher—see Forerunner, Herald, a master of ceremonies at rural ceremonies—who goes before with a staff or wand, a sort of Drum Major.	Whiffler.
Urine.	Stale.
Usually.	Most in general.
<b>V</b>	
Vagrant.	Chop goss (probably one who chops the gorse). Gaubshite.



## VENUS AND ADONIS.

## PLAYS.

kindle the boy thither,  
 "As You Like It," I.  
 i. 139. So used in the  
 Scriptures: My heart  
 is turned within me,  
 my repentings are  
 kindled together,  
 Hosea, xi. 8.

The deep mouth'd sea,  
 Which, like a mighty  
 whiffler 'fore the king,  
 Seems to prepare the  
 way, "Henry V.,"  
 Chorus to Act V.

Thou didst drink the  
 stale of horses, and  
 the gilded puddle,  
 "Antony and Cleo-  
 patra," I. iv. 62.

VERNACULAR.	WARWICKSHIRE.
Vermin, lice in the head.	Crippers.
Variance, disagreement.	Two Folks—Ye'll be goin' on like two folks = You are quarreling.
Very — see Excessive, Extremely.	<p>As, As or That — (with the repetition of the adjective)—It's as hot as hot = It's very hot. Or, I'm that bad in my innards = I'm suffering very much internally — Martle (Mortal). Nation—'Ees martal good, or 'Ees nation good=He is very good. Well, I be 'eart well (Heart well), but I a' the rheumatics in me shöolder martle bad. These two latter may suggest the superlatives, "all creation," or "tarnation" (darnation) which foreign comic papers claim is "American."</p> <p>"It sounded just like father's gun, Only a Nation louder!"</p>

VENUS AND ADONIS.	PLAYS.

VERNACULAR.	WARWICKSHIRE.
<p>Very (superlative ad-verb).</p>	<p>("Yankee Doodle," 1776.) The familiar poxy—(<i>i. e.</i>, plaguey) is often used, as It's poxy 'ot, or It's poxy cauwld, for It's very hot, or very cold.</p> <p>Mortal—'Ee the mortal moral 'o 's dad=He is the very image of his father.</p>
<p>Vicious — see Mischievous, Troublesome.</p>	<p>Tageous.</p>
<p>Victuals—see Food.</p>	<p>Belly-timber.</p>
<p>Vigorous (applied to plants) see Hardy, Healthy, Thriving.</p>	<p>Frem — Your plants do look frem = Your plants look hardy (or vigorous).</p>
<p>W</p>	
<p>Wag—a droll person.</p>	<p>Dryskin.</p>
<p>Wages.</p>	<p>Saturday nights.</p>

## VENUS AND ADONIS.

## PLAYS.

(Very general as a superlative in the plays.)  
 So is all nature in  
 love mortal in folly,  
 "As You Like It," II.  
 iv. 53. I have pro-  
 claimed myself thy  
 mortal foe, "3 Henry  
 V.," III. iii. 257.

VERNACULAR.	WARWICKSHIRE.
Wan.	Wanny — How wanny her looks = How pale (or wan or ill) she looks.
Warm (verb)—The word “warm” in Warwickshire means to beat with a stick or club.	Hot, Chill—I hot it = I warmed it over the fire. I chilled a drop of milk = I warmed ( <i>i. e.</i> , took the cold off) a drop of milk.
Washing Tub.	Maiding-Tub.
Washing — a wetting gotten at the wash.	Buck or Bucking—“I was out in all that tempest last night, un it was lucky as I’d got this ere awd top coo-wut on. I sh’d a got a good Bucking else.” The wash-basket is a Buck-basket.
Wash out (verb) — see Rinse.	Swill—I will swill it=I will wash it out.
Wasp.	Waps — [This is the almost universal word for wasps among the negroes of the Southern United States to-day].

VENUS AND ADONIS.	PLAYS.
	<p>She washes bucks here at home. "2 Henry VI.," IV. ii. 52. Throw foul linen upon him as if it were going a-bucking. "The Merry Wives of Windsor," III. iii. 140-166.</p>

VERNACULAR.	WARWICKSHIRE.
Waste (to waste time)— see Idle, Loiter.	Mess, Burn daylight— She might as lief be at school, she's only messing about home = She's only wasting her time at home. The phrase to burn day- light, is frequent in Warwickshire—in the second person mostly. In "Shakespeareana," vol. x., account is given of an American slave, said to be pure Congo, who used the expres- sion in such forms as, "But, bress yo' soul, honey, dis won't do, we's burnin' daylight."
Waver — to show inde- cision.	Hiver-hover — To veer as the wind = To whiffit.
Weak—a plant or vege- table.	Spiry.
Weak-lunged (delicate in the lungs).	Tisiky.
Weak-minded — see Fool.	Cakey.



VENUS AND ADONIS.	PLAYS.
	<p>Perhaps in this sense in          "Lear" I. i. 119: He          that makes his genera-          tion messes to gorge          his appetite.—We burn          daylight; here, read,          read, read, "Merry          Wives," II. i. 114.          Come, we burn day-          light, ho! "Romeo          and Juliet," I. iv. 27.</p>

VERNACULAR.	WARWICKSHIRE.
Weaning-bottle.	Titty-bottle.
Wearied (only in the sense of very weary—worn out, fagged).	Forewearied.
Weed (verb).	Paddle — Especially when using a long, narrow spade or “spud” — Paddle the garden = Weed the garden.
Weeds—see Fumaria.	Kecks—Thaay be kecks = Those are weeds.
Well.	Lusty—He’s as lusty as lusty = He’s perfectly well.
Wet through—see saturated.	Watched — He was watched = He was wet through.
Wheedle, coax.	Carney, Creep up your sleeve.
Wheelhorse—The horse that does most of the work.	Tiller—Thill-horse.

VENUS AND ADONIS.	PLAYS.
	<p data-bbox="493 391 857 525">Forewearied in the action of swift speed, "King John," II. i. 233.</p> <p data-bbox="493 878 857 979">A good babe, lusty and like to live, "Win- ter's Tale," II. ii. 27.</p> <p data-bbox="493 1239 857 1433">Thou hast more hair on thy chin than Dobbin my thill horse has on his tail, "Merchant of Venice," II. ii. 102.</p>

VERNACULAR.	WARWICKSHIRE.
Whiff.	Wift.
Whim—see Notions.	Fad, Megrim — Hers always as full o' her fads = She's always full of whims or notions. A silly or weak-minded old man is sometimes called a "half-soaked gaffer."
Whine (verb).	Yammer, Wangle.
Whip—see Beat, Thrash.	Warm, Lace—I'll warm = ye I'll beat (or thrash or whip) ye,—I'll lace ye, would mean the same.
Whip handle.	Whipstock.
Whisper (verb).	Cuther.
White Clover.	Honey Stalk—[Also in Sussex dialect.]

VENUS AND ADONIS.	PLAYS.
	<p>Malvolio's nose is no          whipstock, "Twelfth          Night," II. iii. 28.          He appears to have          practiced more with          the whipstock than          with the lance, "Peri-          cles," II. ii. 151.</p> <p>Than baits to fish, or          honey stalks to sheep,          "Titus Andronicus,"          IV. iv. 91.</p>

VERNACULAR.	WARWICKSHIRE.
Will o' the Wisp.	Jack an' his Lantern, Hobaday lantern.
Who.	As—There be those as know = There are those who know.
Whole of a class (noun).	Boiling — Best o' the boiling = Best of the lot.
Whole (adjective).	Clean.
Whooping-cough.	Chin-cough.
Whore — see Bedfellow, Strumpet.	Doxy. Customer. Salt. Properly, a country girl the mistress of a gentleman. [Also in several other dialects.] The folk saying is, that a Doxy is one who is neither maid, wife, nor widow.
Wicked — see Mischie- vous, Troublesome.	Tageous, Gallus—Wick- ed or malicious jokes are gammits.

## VENUS AND ADONIS.

## PLAYS.

With heigh! the doxy  
 over the dale, "Win-  
 ter's Tale," IV. iii. 2.  
 I think thee now some  
 common customer,  
 "All's Well that Ends  
 Well," III. V. 287.  
 I, marry her? what, a  
 customer? "Othello,"  
 IV. i. 140. But all the  
 charms of love, Salt  
 Cleopatra, "Antony  
 and Cleopatra," II. i.  
 25.

VERNACULAR.	WARWICKSHIRE.
Wife.	Old 'ooman.
Willful.	Masterful.
Wild—see Prodigal.	Random — as a crop which has grown without planting.
Wild Apple—see Russet Apple, Sour Apple.	Pomewater — (Another species is called <i>Apple John</i> .)
Willing—see Acquiescent.	Agreeable = I'm agreeable to that = I am willing to do that.
Willing (in the sense of anxious to assist or co-operate).	Cunning — Anybody ud be cunning to do anything for you = Anybody would be willing to help you.
Willingly.	Lief. Probably form of "leave myself" or give myself leave—common to all familiar speech.
Willow.	Withy — Etherings are



VENUS AND ADONIS.

PLAYS.

Ripe as a pomewater,  
"Love's Labor's  
Lost," IV. ii. 5.

VERNACULAR.	WARWICKSHIRE.
	slips cut from willow trees or oziers.
Wing (of a house—see Addition, Extension, Shed).	Lean to.
With (accompany).	Along of=Go along of father=Go with your father.
Withered.	Wizen.
Witless—As by birth, distinguished from Dunce or Fool (which see).	Sorry—He's a sorry fellow=He's half-witted, or of no account.
Windpipe.	Wizzund—or Guzzle.
Windy.	Hurden — It's hurden weather = It's very windy weather.
Woman.	Ooman.
Wood.	Ood (uod).
Wood—A piece of woodland, especially when small in extent.	Spinney.
Woodlands — A piece larger in extent than the foregoing.	Holt.

VENUS AND ADONIS.	PLAYS.

VERNACULAR.	WARWICKSHIRE.
Woodpecker, especially the green variety.	Hickle (also written Hickwall)—pronounced Eekle,—or Steek Eekle.
Wood Pigeon.	Quice, sometimes Quist.
Woolen Cap.	Statute Cap — The cap worn by Act of 1571 to encourage woolen manufacture, whence any cap made of woolen, or wool-like material. [Also in other dialects.]
Worn Out — see Fatigued. (Applied to Merchandise — see Shopworn.)	Forwearied. [Also in several other dialects.]
Worry, as a child its mother (verb) — see Tease.	Mammock, put out, put about—The child do mummock, or fillip, me so=The child worries me.
Worth, Worthy—Adjective, and adverb, worthily.	Account—He bean't o' account=He is not worth anything. He

## VENUS AND ADONIS.

## PLAYS.

Better wits have worn  
plain statute caps,  
Love's Labor's Lost,"  
V. ii. 281.

Forwearied in this ac-  
tion, "King John,"  
II. i. 233.

O, I warrant how he  
mamocked it, "Co-  
riolanus," I. iii. 71.

VERNACULAR.	WARWICKSHIRE.
	<p>don't do o' any account=He doesn't act worthily.</p> <p>Worthless person — a good-for-nothing. Faggott.</p> <p>Would — (auxiliary verb). Ood.</p> <p>Wren—The female of any bird. Jenny.</p> <p>Wrinkle. Rivvel.</p> <p>Wrongly, Improperly— adjective or adverb— see Unaccustomed. Out of—To call a man out of his name=To call him by his wrong name. To name him improperly.</p>
<p><b>Y</b></p>	
Yard.	Pizzle.

## VENUS AND ADONIS.

## PLAYS.

I have forgot my part,  
and I am out, "Corio-  
lanus," V. iii. 41. If  
I cannot recover your  
niece I am a foul ways  
out, "Twelfth Night,"  
II. iii. 201. Your hand  
is out, "Love's La-  
bor's Lost," IV. i. 135.  
A blister on his sweet  
tongue that put Ar-  
mado's page out of his  
part, "Love's Labor's  
Lost," V. ii. 336.

You bull's pizzle, you  
stockfish, "Henry  
IV.," II. iv. 271.

VERNACULAR.	WARWICKSHIRE.
Yearling—Especially of sheep.	Teg — In the plural the word is Earrings, though properly Earrings are the very young lambs, or lambs just dropped.
Yeast.	Barm.
Yellowhammer.	Grecian.
Yes.	Ah—Yea.
Yoke (for cattle).	Bow [also in several other dialects].
Yoke.	Bow.
Youngster.	Nipper.
Yonder.	Yon, or Yond. [But in all dialects.]
You.	Thee'st it (or Thou'st it) = You have it, or, You are the one.
Young man (in sense of beau or lover), see Lordling.	Naabs or Knaaps. Its she's Knaaps = It's her young man, or beau.



VENUS AND ADONIS.	PLAYS.
	That all the Earlings which were streaked and pied, "Merchant of Venice," I. iii. 80.
	And sometimes makes the drink to bear no barm, "Midsummer Night's Dream," I. ii. 39.
	As the ox has his bow, sir, "As You Like It," III. iii. 80.

Following is a suggestive list of vernacular words not dialectic except in the pronunciation (though the separation from the dialectic form is not always without difficulty), which shows that Warwickshire pronunciation is purely arbitrary:

WORD	PRONUNCIATION
Acorn.	Accun.
Across.	Acrass.
Afraid.	Afeared.
Afternoon.	Atternoon.
Against.	Agyun.
Ago.	Agoo.
Almost.	Amwust.
Always.	Allwuz.
Ankle.	Ankley or Ankler.
Apple.	Opple.
Ask.	Ex.
Askew.	Skew.
Ashes.	Esses.
Asparagus.	Sparrow grass.
Attacked.	Attacted.
Awkward.	Accud.
Beans.	Byuns.
Beat.	Byut.
Beadle.	Battel.
Because.	Acuz.
Beg.	Bag.
Belly.	Bally.
Besom.	Bizzum.
Bleat.	Blat.
Board.	Bwurd.
Boat.	Bwut.
Bone.	Bwun.

WORD	PRONUNCIATION
Both.	Bwuth.
Bottle.	Bwuttle.
Breadth.	Breuth.
Brooding.	Bruddy.
Brook.	Bruck.
Busybody.	Bessy.
Cackle.	Chackle.
Causeway.	Causey.
Cart.	Kyart.
Cavalry.	Cavaltry.
Celery.	Soldery.
Certificate.	Stivvykate.
Chair.	Cheer.
Cheap.	Chup.
Cheat.	Chut.
Children.	Chuldrum.
China.	Chaney.
Choke.	Chalk.
Churn.	Churm.
Close.	Clauss.
Clot.	Clat.
Cold.	Caowd.
Come.	Coom.
Colt.	Caowt.
Corpse.	Carpts.
Corn.	Karn.
Cornice.	Cornish.
Cord.	Kwerd.
Courting.	Kwartin'.
Cream.	Crem.
Dance.	Darnse.
Darn.	Dern.

WORD	PRONUNCIATION
Deadly.	Dudley.
Deal.	Dyull.
Desperate.	Despert.
Dew.	Dag.
Digest.	Disgest.
Drop.	Drap.
Duke.	Jook.
Dusty.	Dowsley.
Early.	Yarley.
Easy.	Yuzzy.
Earnest.	Yarnest.
Earth.	Yuth.
Eat.	Yut.
Enough.	Anew.
Ever.	Err.
Extra.	Exter.
Fairies.	Pharisees.
Felloes (of a wheel).	Fallies.
Few.	Faou.
Farrow.	Farry.
Feature.	Faater.
Fault.	Fawt.
Fern.	Fearn.
Fetch.	Fatch.
Field.	Fald.
Filbert.	Fill-beard.
Feet.	Fit.
Fetch.	Futch.
Fleas.	Flaes.
Flannel.	Flannin.
Floor.	Flur.
Fodder.	Fother.

WORD	PRONUNCIATION
Fought.	Fowt.
Further.	Furder.
First.	Fust.
Foot.	Fut.
Gulp.	Gallup.
Gash.	Gaish.
Gallon.	Gallund.
Glimpse.	Glinch.
Gold.	Goold.
Gleaning.	Lazin.
Grease.	Grace.
Graze.	Scrage.
Gone.	Gwun.
Gulp.	Gullup.
Game.	Gyum.
Handkerchief.	Ankitcher.
Hanker.	Onker.
Heifer.	Ayfer.
Hungry.	Ongry.
Heighth.	Eckth.
Hew.	Yaow.
Hair.	Yar.
Head.	Hud.
Heap.	Yup.
Hit.	Hot.
Horn.	Arn.
Horse.	Oss.
Is it?	Yunt it.
It.	Him.
Joist.	Jice.

WORD	PRONUNCIATION
Join.	Jine.
Key.	Kyoy.
Lodge.	Laidge.
Ladder.	Ladther.
Lard.	Laird.
Lash.	Laish.
Loiter.	Layter.
Loin.	Line.
Lane. }	Leyun.
Lean. }	
Left.	Lafft.
Linnet.	Lennet.
Loins.	Lines.
Laugh.	Loff.
Lukewarm.	Lewwarm.
Meaning.	Myunin'.
Mercy.	Mossy.
Mischief.	Mishtiff.
Morsel.	Mossil.
Moult.	Mult.
Mire.	Mwire.
Noise.	Nase.
Not.	Nat.
Notch.	Nutch.
Nest.	Nist—plural, Nisses.
Orchard.	Archud.
Often.	Aften.
Oil.	Ayl.
Ordinary.	Arnery.

WORD	PRONUNCIATION
Opinionated.	Opiniated.
Peas.	Pase.
Peel.	Pill.
Pole.	Paowl.
Pith.	Peth.
Pebble.	Pibble.
Pot.	Pyut.
Pour.	Power.
Point.	Pwynt.
Prompt.	Prompt.
Quiet.	Qwate.
Quench.	Squinch.
Rocket.	Racket.
Reason.	Raisin.
Reckon.	Ricken.
Restive.	Restey.
Rope.	Rop.
Rat.	Rot.
Rusty.	Rowsty.
Rubbish.	Rubbidge.
Roof.	Ruff.
Soft.	Saft.
Sigh.	Sithe.
Sash.	Saish.
Salad.	Sallit.
Scholar.	Scullud.
Scratch.	Scrat.
Sinews.	Senness.
Shafts.	Shaives.
Shop.	Shap.

WORD	PRONUNCIATION
Short.	Shart.
Sheep.	Ship.
Shelf.	Shilf.
Slate.	Slat.
Salad.	Sallet.
Split.	Spault.
Spear.	Spiry.
Singe.	Swinge.
Suit (of clothes.)	Shoot.
Sheaf.	Shuff.
Shell.	Shull.
Shame.	Shum.
Shepherd.	Shippud.
Sheath.	Shuth.
Show.	Shond.
Swoon—Swooned.	Swound—Swounded.*
Such.	Sitch.
Seed.	Sid.
Sleep.	Slep.
Slab.	Slob.
Sniff.	Snift.
Sneeze.	Sneedge.
Spit.	Spet.
Squeal.	Squale.
Stand.	Stond.
Stem.	Stom.
Steam.	Stem.

\* I swound to see thee, "Timon of Athens," IV. iii. 373.

What, did Cæsar swound? "Julius Cæsar," I. ii. 253.

How does the Queen? She swounds to see them bleed, "Hamlet," V. ii. 319.

All in gore blood. I swounded at the sight, "Romeo and Juliet," III. ii. 56.

He swounded and fell down at it, "Julius Cæsar," I. ii. 249.



WORD	PRONUNCIATION
Stream.	Strem.
Strike.	Strik.
Straddle.	Stroddle.
Stone.	Stun.
Soot.	Sut.
Singe.	Swinge.
Sort.	Swurt.
Sparrow.	Spug.
Squeeze.	Squoze.
Strap.	Stirrup.
Talents.	Talons.
Thread.	Thrid.
Trust.	Trusten.
Thorn.	Thurn.
Turnips.	Turnits.
Trowel.	Trewell.
Vetches.	Fatches.
Value.	Valley.
Violets.	Fillets.
Violets.	Firelights.
Verjuice.	Varges.
Victuals.	Fittles.
Vermín.	Varmant.
Waistcoat.	Wascut.
Wash.	Wesh.
Week.	Wick.
With.	Ooth.
Will.	Ool.
Wooden.	Ooden.

WORD	PRONUNCIATION
Worry.	Werry.
Yours.	Yourn.
Yes.	Yus, or Iss, or I—i!
Yesterday.	Istady.
Yet.	It.

### *PART III.*

#### HOW SHAKESPEARE HEARD HIS ENGLISH PRONOUNCED IN LONDON.

FROM the foregoing it seems reasonable to conclude that Shakespeare, in his early years, spoke and heard spoken the Warwickshire dialect. What did he hear and speak in his first London life?

Certainly a very varied speech, and a very varied pronunciation. A multiplicity of dialects from the interior shires, added to the commercial jargon of Frenchman, Spaniard, Dutchman, Italian, and Slav (for Shakespeare disguises his players as "Russians" in "Love's Labor's Lost," and so must either himself have met some of that nation, or believed that some of his audiences had). All this must have produced a rich and picturesque ensemble. Nor does it appear that the learned clerks, whom the very recent dissolution of the monasteries and religious houses had thrown on their wits for livelihood and who flocked to London (and from whom it has been conjectured that much of the lore and learning in the plays may have come), spoke a much purer speech than the rustics. Worst of all, one hundred times worse than to-day, was the mischievous H transposition, which had even penetrated written

speech to the jeopardizing of documentary evidence and of official records. It is undoubtedly to the omitting of the first and second H in Hathaway that we owe the necessity of going on to the end of wise discussions as to whether Shakespeare's wife was a Hathaway or a Whateley! (It led, as we have seen, to the transposition of that aspirate from the end to the beginning of the name of the Norse hero, Amleth, who thus became, as he will always remain, *Hamlet*). And H, as clipped off the end of a word—as in the name of the youngster *Moth* in "Love's Labor's Lost," pronounced *Mote*, or even as elided in the middle of a word, as nothing, pronounced nōting, and stranger than all, where it was introduced into the middle of a word, as suitor, pronounced shooter!—we have already considered!

How did Shakespeare himself speak? Did London life remove the Warwickshire accent, as well as the Warwickshire dialect, from his diction? Old Dr. Johnson after forty-seven years of London residence, though he wrote poems, tragedies, speeches for members of Parliament, essays, and everything else, including dictionaries, to his last day pronounced punch—*pōōntch*, and great—*greet*,\* as his tongue brought these words from Litchfield. And it were difficult to find a literary man in any age who mixed more with life and action, from lowliest to loftiest, than did Dr. Johnson.

\* In Bosworth's "Life" I find it noted that Dr. Young recommended that this pronunciation be given by the lexicographer in the dictionary, but that Lord Chesterfield desired it to be given (as it was given) as pronounced, *grate*.

Mr. Richard Grant White, whose study of the subject in his "Memorandums on English Pronunciation in the Elizabethan Era" forms an appendix to the concluding and twelfth volume of his earliest edition of the plays and poems,\* remarks, "Some readers shrink from the conclusion to which the foregoing memorandums lead, because of its strangeness: and, they will think, the uncouthness of the pronunciation which they will involve. They will imagine Hamlet exclaiming:

" A baste that wants discourse hof rayson  
Would 'aive moorn'd longer !  
O, me prophetic sowl, me hooncle !  
A broken vice and 'is 'ole foonction shooting  
Wit forms to 'is consayt; hand hall for noting.† "

But, admitting all these,—which the following tabulation tends to prove,—it seems to me marvelous that there are so few—so very few—differences between the Shakespearean pronunciation and our own.

Let us go at once to the plays, which Shakespeare framed in London, after his Stratford-on-Avon-Warwickshire dialect days were over, and when, as any newcomer to London would, he kept his ears open and attentive. In his thirty-four years of metropolitan life, he touched elbows with all its varied and panoramic life—with men of his own craft, men

\* Little, Brown & Co., Boston, 1861.

† " The H was probably more often dropped than at present," says Mr. White, and this is all he says as to the letter H.

of the taverns, the theaters, the lawyers, physicians; with the "learned clerks" above mentioned from the dismantled monasteries, merchants, costers; with courtiers and, as is claimed, with the court and royalty itself! As these are all in the plays, Shakespeare must have seen them all; and as they spoke in life, just so they speak in the plays; and, in some form at least, we hear this very speech, formal or familiar, stilted or convivial. And as it happens, these plays are loaded, loaded even to tediousness, with puns. On every occasion, from the most trivial to the most solemn, every character, from the oafs and the peasant in the greenwood to old Gaunt on his deathbed, is constantly employing puns.\*

In the following table I have endeavored to include only such puns as touch upon the Shakespearean pronunciation of vowels, aspirates, or vowel sounds, or consonants, which differ from our present pronunciation. Puns which preserve customs, or add to our information as to the characters or to our knowledge of the comparative chronology, or are brilliant in repartee, are valuable for those purposes and should be catalogued by all means. (And I hope somebody will yet find leisure to catalogue them. It would be, in my opinion, a

\* Mr. Ellis thinks, however, that there are no puns in "Antony and Cleopatra." The most familiar thing in the plays is given no name in them. The pun, so exuberantly used, often to tediousness, is never called a pun. There are "quips," "snatches," "double meanings," "equivocations," "crochets," "jests," "conceits," "quilllets," but no *puns*, so named in the text.

much more beneficial method of studying the plays than the methods now so frequently recommended to Shakespeare classes and clubs.) Neither have I included puns which are founded on our present *idem sonans* (and these are, after all, by far the largest in number and so as perfect to our ears as if made to-day), such as *I, eye, aye; ear, e'er; too, to two; done, dun; sun, son; so, sew; soul, sole; ne'er, near; pray, prey; main, maine; waist, waste; tale, tail; all, awl; bass* (in music), *base; you, U, ewe* (which excuses us from cataloguing the tedious pun in ten lines, "Love's Labor's Lost," V. i. 41-51); *knight, night; presents, presence; dear, deer; guilt, gilt; council, counsel; tide, tied; fowl, foul; dam, damn; medlar, meddler; capitol, capital; heart, hart;* upon all of which, as upon hundreds of others, the plays are incessantly punning. Nor yet have I included those made upon mispronunciation of foreign proper names, such as Seville, civil; Pucelle (the maid of Orléans), pronounced in so many ways by Henry the Sixth's soldiers that Talbot exclaims "Puzzel or Pussel, Dolphin (*Dauphin*) or Dogfish. Your hearts I'll stamp out with my horses' heels!" and the like, which are very numerous. Where, however, the pun on the mispronunciation describes itself, as where the foreigner pronounces well, veel, and Katherine says, "veal, quoth the Dutchman, is not veal a calf?" it is a useful testimony at least, as to the pronunciation of veal being the same in Shakespeare's day as in ours. Such puns as these are, of course, useful. Mr. Alexander J. Ellis (whose monumental work, in four stout volumes, on early English pronunciation, with special reference to

Shakespeare and Chaucer, published in 1871 by the Early English Text Society, cannot be overlooked by any student of the subject) says he does not think we learn much from Shakespeare's puns. This is of course said from his standpoint of years of profound study of thousands of authorities. But for the casual reader, who desires a passing familiarity with the matter, the puns, in my opinion, are very helpful indeed. Of course there are other methods of determining the Shakespearean pronunciation from the internal evidence of the plays, such as the rhymes, the rhythms, and the stress, but these are exhaustively treated in the works of Ellis and Guest, and nothing can be added to these two authorities. Of the Elizabethan license in rhymes, too, Shakespeare took most liberal advantage everywhere.



WORD.	PRONUNCIATION.	PUN.
Art.	Heart.	<p>I read that I profess the art to love. And may you prove, sir, master of your art. When you, sweet dear, prove mistress of my heart.—“Taming of the Shrew,” IV. ii. 8.</p> <p>The antithesis being, of course, <i>master</i> of my art with <i>mistress</i> of my 'art.</p>
Ass.	Ace.	<p>Now die, die, die, die, die. No die but an ace. Less than an ace, man; for he is dead—he is nothing. With the help of a surgeon he might recover and prove an ace.—“Midsummer Night's Dream,” V. i. 310.</p>
Bairns.	Barns.	<p>Then if your husband have stables enough, you'll see he shall lack no bairns. —“Much Ado about Nothing,” III. iv. 21.</p> <p>(However, this may be cloudy—as the first folio has barnes and the second bearnes, which leaves us in doubt whether it be the proper orthography or only a typographical</p>

WORD.	PRONUNCIATION.	PUN.
		error—and if so, which is typographical error, and which correct?)
Beat.	Bait.	A callant of boundless tongue, who late hath beat her husband and now bates me.—“Winter’s Tale,” I. ii. 32.
Choler.	Collar.	An we be in choler we’ll draw. Ay, while you live draw your neck out of the collar.—“Romeo and Juliet,” I. i. 4.
Cinque.	Sink.	Falls into the cinque pace faster and faster until he sinks into his grave.—“Much Ado about Nothing,” II. i. 82.
Consort.	Concert.	Mercutio, thou consort’st with Romeo. Consort? What, doth thou make us minstrels?—“Romeo and Juliet,” III. i. 49.
Court.	Cart.	Leave shall you have to court her at your pleasure, to cart her rather.—“Taming of the Shrew,” I. i. 55.

WORD.	PRONUNCIATION.	PUN.
Dolour.	Dollar.	Comes to the entertainer— a dollar. Dolour comes to him indeed.—“Tem- pest,” II. i. 19. Three thousand dolours a year! Aye and more.— “Measure for Measure,” I. ii. 50. Thou shalt have as many dolours for thy daughters as thou canst tell in a year.—“King Lear,” II. iv. 54.
Doubt.	Debt (det).	As to speak <i>doubt</i> fine. When he should pro- nounce debt d-e-bt, not d-e-t.—“Love’s Labor’s Lost,” V. i. 27. Not a pun, but direct evi- dence.
Enfran- chise.	One Francis.	Enfranchise thee. O marry me to one Frances.— “Love’s Labor’s Lost,” III. i. 121. (Perhaps not a pun from which much can be learned—the dialogue being between Armado, a foreigner, and Costard, a clown.)
Fair.	Fear.	Having no fair to lose,

WORD.	PRONUNCIATION.	PUN.
		<p>you need not fear.—  “Venus and Adonis,”  1083.  The equivalent in Warwickshire dialect to this would be “Having no wench to miss, don’t pheeze yourself” (or, perhaps, Don’t mum-mocks yourself). If the sentence, however, should be spoken in Warwickshire speech, it would be pronounced, “Having no feere to lose, you need not faire.” So this would appear to be valuable as suggesting a non-Warwickshire authorship of the poem, since the pun would have been impossible both derivatively and phonetically in that dialect.</p>
Full.	Fool.	<p>Why, thou full dish of fool,  from Troy!—“Troilus and Cressida,” V. i. 10.  I am a fool, and full of poverty.—“Love’s Labor’s Lost,” V. ii. 380.</p>
Goths.	Goats.	<p>I am here with thee and thy goats, as the most</p>

WORD.	PRONUNCIATION.	PUN.
		capricious poet, Ovid, was among the Goths!—"As You Like It," III. iii. 7 (see MOTE, <i>post</i> ).
Gravity.	Grave-ity.	There is not a white hair on your head but should have its effect of gravity. (Falstaff <i>log.</i> ) Gravy, gravy, gravy.—"2 Henry IV.," I. ii. 183.
Holiday.	Holy day.	Shall never see it but a holiday.—A wicked day, and not a holy-day.—"King John," III. i. 82.
Hair Heir	Here (that is, 'Ere).	Where France? In her forehead armed and reverted, making war against her heir.—"Comedy of Errors," III. ii. 127.
		The pun is on the word <i>hair</i> . Dromio is describing a downward growth of hair on his mistress's forehead. He has made his description tally with a map of the world. The allusion is to the civil war raging in France, originating about the

WORD.	PRONUNCIATION.	PUN.
		<p>year 1584-89, when France was fighting over the sucessionship of Henry IV. He touches his own forehead as if to say "Here." (See Introduction to the Bank-side Supplement Shakespeare, vol. xxii. p. vii.) Probably a variety of the second H displacement elsewhere noted.</p> <p>Well, you have heard, but something hard of hearing.—"Taming of the Shrew," II. i. 184.</p> <p>We have the same pronunciation left now in the words "heart, hearken, searge, clerk (clark), sergeant (sargent), bread, sheard." Beard was probably also pronounced <i>bard</i> in Shakespeare's time.</p>
Him.	Hem.	<p><i>Celia</i>. Hem them away.</p> <p><i>Ros</i>. I would try if I could cry hem and have him.—"As You Like It," I. iii. 19.</p>
Jupiter.	Gibbet-er.	Shall I have justice—what says Jupiter—O the gib-

WORD.	PRONUNCIATION.	PUN.
		bet-maker!—"Titus Andronicus," IV. iii. 79. (At least this passage is hard to understand, from its context, except as a pun.)
Laced.	Lost.	I, a lost mutton, gave your letter to her, a laced mutton; and she, a laced mutton, gave me, a lost mutton, nothing for my pains.—"Two Gentlemen of Verona," I. i. 102.
Lief.	Live.	I had as lief not be as live to be in awe of such a thing as myself.—"Julius Cæsar," I. ii. 95.
Lover.	Lubber.	My master is become a notable lover? I never knew him otherwise. Than how? A notable lubber.—"Two Gentlemen of Verona," II. v. 47.
Luce.	Louse.	May give the dozen white luces in their coat. It is an old coat. The dozen white louses do become an old coat well. It

WORD.	PRONUNCIATION.	PUN.
		<p>agrees well, passant. It is a familiar beast to man.—“Merry Wives of Windsor,” I. i. 16.</p> <p>(But otherwise, perhaps, if Shakespeare was only lampooning his old enemy, the Sir Thomas Lucy, of his youth, of whom he is alleged to have written the ballad:</p> <p>“If Lucy be Lowsie, as some volk miscall it, Then sing Lowsie Lucy whatever befall it.”)</p>
Mary.	Marry (pronounced Mahry).	<p>The constant ejaculation spelled “marry” is, of course, a sort of oath, using the name of the Virgin, but the pronunciation is shown in the puns:</p>
Married.	Marred. (Mard).	<p>A young man married is a man that’s marred.—“All’s Well that Ends Well,” II. iii. 315.</p> <p>May I quarter, coz? You may, by marring. It is marrying, indeed, if he quarter it.—“Merry Wives of Windsor,” I. i. 24.</p>



WORD.	PRONUNCIATION.	PUN.
		What mar you then? Marry, sir. I am helping to mar that which God made.—“As You Like It,” II. iii. 109.
Moor.	More.	It is much that the Moor should be more than reason.—“Merchant of Venice,” III. v. 44.
Moth.	Mote.	You found his moth, the King your moth did see.—“Love’s Labor’s Lost,” IV. iii. 161: (This explains Arthur’s speech.—“King John,” IV. i.). O heaven were there but a moth in yours (in the First Folio). So in Wyclif’s Bible (Matthew vi: “Were rust and mouthe destroyeth.” A mothe or motte that eateth clothes (Withal’s “Short Dictionary for Young Beginners,” 1568). They are in the air like atomi in sole, mothes in clothes (Lodge’s “Wit’s Miserie”).
Muddy.	Moody.	I am now, sir, muddied in

WORD.	PRONUNCIATION.	PUN.
		<p>Fortune's mood.—“All's Well that Ends Well,” I. ii. 4.</p> <p>(Or possibly these should be reversed, and <i>moody</i> pronounced <i>muddy</i>. Mr. A. J. Ellis and Mr. R. Grant White appear to differ here sometimes. But if punch was pronounced <i>poontch</i> down to Dr. Johnson's date, the above appears to stand as it should.)</p>
<p>Nay, neigh, neighbor.</p>	<p>Knee, nebour.</p>	<p>Neighbour <i>vocatur</i> nebour, neigh abbreviated <i>ne</i>.—“Love's Labor's Lost,” V. i. 26.</p>
<p>Nothing.</p>	<p>Note-ing.</p>	<p>Note this before my notes. Why, these are very crochets that he speaks. Notes, notes, forsooth, and nothing.—“Much Ado about Nothing,” II. iii. 60.</p> <p>Mr. White thinks that perhaps the title of this play is itself a pun—“Much Ado about Nothing”—and remarks, in</p>

WORD.	PRONUNCIATION.	PUN.
Parson, Person, Purse.	Pierce-on, Pierce.	<p>favor of this idea, that the business of the play is mostly eavesdropping or noting.</p> <p>No pun occurs in the plays to indicate this pronunciation exactly, but we infer it from the word-play, "Love's Labor's Lost," IV. i. 85: "God give you good morrow, master Parson.—Master Parson, quasi person. And if one should be pierced, which is the one?" The e is used in the First Folio always for a in the word then—meaning <i>than</i>. (I have thought, perhaps, because the compositors of that date in London were Germans.) But here the e is not used for a. The proper name Pierce is pronounced almost invariably <i>Purse</i> in the New England States of America.</p>
Raisin.	Reason (reezin).	If reasons were as plenty as blackberries, I would give no man a reason on

WORD.	PRONUNCIATION.	PUN.
Rome.	Room.	<p>compulsion.—“1 Henry IV.,” II. ii. 264.</p> <p>O lawful let it be That I have room with Rome to curse awhile. —“King John,” III. i. 180.</p> <p>Now it is Rome indeed and room enough.—“Julius Cæsar,” I. ii. 155.</p> <p>So fares it with this faultful lord of Rome, For now against him- self he sounds this <i>doom</i>. —“Rape of Lucrece,” line 715.</p> <p>And never be forgot in mighty Rome The adulterate death of Lucrece and her groom. —<i>Id.</i>, line 1645.</p> <p>(So confident are scholars of this pronunciation that Dyce says that one of the proofs that Shakes- peare did not write the Third Part of “King Henry VI.” is that its au- thor pronounced Rome, Rome: that is, as we do now.)</p>

WORD.	PRONUNCIATION.	PUN.
		<p><i>Bishop of Winchester.</i> Rome shall remedy this.  <i>Warwick.</i> Roam thither, then.  —“1 Henry VI.,” III. i. 52.  (And see <i>ante</i>, FAIR, in this table.)</p>
Salad.	Sallet.	<p>Many a time, but for a sallet, my brain-pan had been cleft with a brown bill . . . and now the word “sallet” must serve me to feed on.—  “2 Henry VI.,” IV. x. 12.  (Cade’s pun is in his own mispronunciation of <i>sal-ad</i>, to resemble the word <i>sallet</i>—a headpiece of armor.)</p>
Sheep.	Ship.	<p>Two hot sheeps marry  And wherefore not ships.  No sheep, sweet lamb,  unless we feed on your lips.  —“Love’s Labor’s Lost,”  II. i. 220.  (A Somersetshire farmer once asked me if I had seen some sheep at the</p>

WORD.	PRONUNCIATION.	PUN.
		fair, but I understood him to speak of a ship on fire.— <i>Ellis</i> .)
Stoic.	Stock.	Let's be no stoicks nor no stocks, I pray.—“Taming of the Shrew,” I. i. 31.
Suit.	Shoot.	(See note following.)
Suitor.	Shooter.	This pronunciation, which provokes the word-play and equivoque in “Love’s Labor’s Lost,” IV. i. 117, <i>et seq.</i> , was very old English speech, as this play, written prior to 1598, abundantly proves. Mr. Aldis Wright suggests that the compositors might have had that pronunciation, and so, in the Quarto 1 of “Lear,” set up the word <i>three-suited</i> , three shewted, except in Quarto 2, where it is spelled <i>three-snyted</i> , evidently misprinted for <i>three-suyted</i> . But Mr. A. A. Adeë, who finds that the “Lear” compositors were from Germany, would not agree to this.—The Bank-

WORD.	PRONUNCIATION.	PUN.
		<p>side Shakespeare, vol. x., Introduction. Perhaps this is the reason that in the First Folio we have constantly whan for when, than for then, then for than, which do not indicate pronunciation at all. More likely the writer wrote <i>shewted</i> when he meant to write <i>sewted</i>, which, with the optional orthography of the date, would have been a proper spelling of suited. In the "Chronicle History of Henry V." (see Bankside Shakespeare, where that old play is reprinted <i>verb. lit. et punct.</i>), <i>sute</i> is printed <i>shout</i>. However, we have ample evidence that <i>sutor</i> was pronounced shooter, and that all sorts of equivoque, coarse and otherwise, were made on that circumstance, e. g., "There was a lady in Spaine, who after the decease of her father had three sutors; and yet neere a good Archer." —Lily's "Euphues and</p>

WORD.	PRONUNCIATION.	PUN.
		<p>His England," 1580, Arber Reprint, p. 293. The pronunciation of the word picture as pickter, was occasion for many puns of the day, as picture=picked-her, etc. Mr. Ellis mentions an old black-letter treatise on pronunciation, in which the pronouncing of <i>ci</i> as <i>ash</i>: as <i>fashio</i> for <i>facio</i>, is reprobated.</p>
Title.	Tittle.	<p>What shall thou exchange for rags? Robes. For titles, tittles.—"Love's Labor's Lost," IV. i. 86. (Doubtful, as this may be merely alliteration.)</p>
Withe.	With.	<p>O well knit Samson, strong jointed Samson. . .  Who was Samson's love,  my dear Moth?  A woman, master.</p> <p>Green indeed is the color of love, but to have a love of that color, methinks Sampson had small reason for it. . .  He surely affected her for her WIT.</p>



WORD.	PRONUNCIATION.	PUN.
		<p>It was so, sir, for she had a green wit.—“Love’s Labor’s Lost,” I. ii. 88.</p> <p>The allusion is said to be to the <i>green withe</i> with which Delilah bound Samson. (Though there is no mention of green withes in Judges xvi., probably some certain version of the Scripture story is referred to.) See <i>supra</i>, where it is noted that moth was pronounced mote. See also the word NOTING in this table.</p>
Wode.	Wood.	<p>And here am I, and wode within this wood.—“Midsummer Night’s Dream,” II. i. 192.</p>

But the most curious testimony we have to the peculiarities (to us) of the London pronunciation of Shakespeare's time is in the first scene of the fifth act of the "Love's Labor's Lost."

My own explanation of that curious scene is as follows:

It seems to have been established that Shakespeare's first literary work in London was in connection with the various companies of players (which, in order to evade the well-known law that made strolling players, "like tinkers, rogues by statute" took the name of some nobleman in favor at court), and was in remodeling old "Histories." Meanwhile, on his own account, the young man had tried his hand at an original play. This play was the "Love's Labor's Lost." This play appears to have been read to the company, and the company determined to play it. Moreover, it seems to have been so highly esteemed by them that, when—as it was the custom of the court to hear a play performed at holiday time by one or another favored company of players—they were summoned to prepare a piece to act before the Queen at the Christmas festivities of 1598, they sent the manuscript of this play to the Lord Chamberlain, as the one which, if the Lord Chamberlain approved, they thought would be acceptable to her Majesty.

It was, of course, imperative to submit the proposed play to the Lord Chamberlain for his examination lest there should be (as the King asks Hamlet, before he allows the Interlude in that play to be begun) "any offense in it." It seems that the Lord Chamberlain found none, and the

manuscript of the play was returned and the company (I suppose it was "Lord Strange's Company") was ordered to prepare to perform it. We know that it was customary that the play so selected should be revised especially for this royal representation, nor was it unusual for the Lord Chamberlain in returning the MS. to make suggestions, which of course would have the weight of royal commands, which would require such a revision. In any event, the author would zealously revise his MS. for the great event. This is how it happens that the play, which was the first of Shakespeare's plays ever printed, or at least the first one which ever bore his name on its title-page, was announced on its title-page as, "*A pleasant conceited comedie called LOVE'S LABOR'S LOST. As it was presented before Her Highness this last Christmas. Newly corrected and augmented by W. Shakespere. (Imprinted at London by W. W. for Cuthbert Burby, 1598).*"

The play, perhaps, did not include this first scene of the fifth act. At any rate, if it were not suggested by the fact of its selection, it would have been very appropriate. For the scheme of the titled lords and ladies, with a king and a princess at their head, after flirting themselves out in pastoral, proposing that the clowns and villagers, with the parish priest and schoolmaster at their head, get up a play for their amusement, which by the villagers was to be taken seriously, but to the courtly audience was to afford full opportunity for gibe and ridicule, was *apropos* of the occasion of the royal summons. And I think that Shakespeare, who had

kept his ears and eyes wide open in London, had determined to introduce an innovation, viz.: a pleasant hit or two at the conceits of better men than he represented Holofernes, Dull, and Sir Nathaniel, and Armado and the rest, to be.

Accordingly, he keeps the more important and imposing of the villagers at airing the scraps of learning they had picked up. They quiz each other on pronunciations; Holofernes says that Armado speaks:

“Dout, fine, when he should say *doubt*; det when he should pronounce debt, *d-e-b-t* not *d-e-t*; he clepeth a calf, *caulf*; neighbour vocatur *nebour*; neigh abbreviateth *ne*. ‘This is abhominable which he would call abbominable——’

And so on plentifully.

Much of the pedantry and punning in this scene loses its force by sheer exuberance; and by becoming tedious is overlooked by those of us who are interested in Shakespearean speech. Little Mote (spelled Moth) is especially a nuisance as he breaks in here to air his knowledge of the meaning of the words *cuckold* (with the old joke about the horns lugged in), and *wittold*, which means not only a cuckold, but a cuckold who is a *mari complaisant*—the bitterest insult, it would seem, which one man in Elizabethan days could fling at another. A child of Moth’s age ought to know nothing of these things, and he does not seem to be justified in the allusion, either. For, if there is a cuckold in the play, it is Costard, not Armado, whom Moth is at that moment guying with the word. However, let us see if we can extract some

meaning from the passage between Holofernes, Armado, and Moth.

While Holofernes, the schoolmaster, and "Sir" Nathaniel, the village priest (these village priests were called Sir by courtesy, a poor and despised lot, a sort of chartered beggars), are flinging scraps of Latin at each other, enter Armado, Moth, and Costard. They overhear the solemnly ridiculous dialogue, and Moth remarks, *sotto voce*, to Costard, whom he loves (as he knows that both are rivals for the attentions of Jaquenetta) to set up against Armado,—making him guy the Spaniard unconsciously, and enjoying the fun,—“They have been at a great feast of languages and have stolen the scraps.” And then Costard says to Moth, “I wonder thy master hath not eaten thee for a word,” and then, to air his own scraps, he repeats the long Latin word (since Rabelais a familiar schoolboy catch), *honorificabilitudinitatibus*. There is something appropriate and not far-fetched in Costard’s introducing this long word. As who would say, “You are such Priscians in pronunciation—pronounce this!”

But Armado stalks up, and Moth catches Costard by the sleeve and whispers, “Peace! the peal begins,” that is, “Keep quiet and let us see the fun.”

“Monsieur, are you not lettered?” says Armado to Holofernes; but, before Holofernes can find a reply, Moth, himself, who has just told Costard to be quiet, breaks in himself with, “Yes, he [Holofernes] teaches boys the hornbook.” Now the hornbook (that is, a piece of horn in a rude frame

with a handle on which was written the alphabet in capitals, the alphabet again in small letters, the nine digits and a few hyphenated words) was always used in village schools. And the word *horn* (suggesting the relations as to Jaquenetta, which Armado and Costard had unknowingly to each other, but which Moth had guessed, assumed) gives Moth his opportunity to air his unsavory adult knowledge of the covert meaning of the word "horns." All have forgotten, if they had ever noticed, Costard's attempt at joining in the pedantry by pronouncing the long Latin word. Moth now begins to cross-question the schoolmaster. "What is b-a spelt backwards?" "It is *ba*," says Holofernes, and this, to the quick-witted Moth, suggests a sheep. Moth then tries him on the five vowels, but he cannot do this without the inevitable pun. He adds: the third of the five vowels (which is I) is I, the speaker, the personal pronoun, when he, Moth, the speaker, speaks of himself, but if you (Holofernes) are alluded to, it is U, and therefore not the third vowel, but the fifth. And so on laboriously, *ad nauseam*. The next pun is so circumferent and involved, even for those days, that it is tiresome to trace it. But it must be, I suppose, disposed of.

When Holofernes stated that the first two letters of the hornbook, a-b, spelt *ba* backwards, *ba* suggested to Moth the animal which utters that sound, viz., a sheep—only the male sheep has horns. But this was excuse enough for Moth to work in his joke again about a cuckold and horns on Costard or Armado, or both, and in it goes. The rest of

the pun is on the third vowel U, that is *you* or — in allusion to the sheep again—*ewe*.

The examination has been tiresome. But as divers occult readings of this encounter between Moth and the schoolmaster have been labored out, it may as well be simply disposed of. Tiresome as it has been, the above appears to be the simplest explanation possible, and the rules of evidence require that the simplest explanations shall be exhausted first.





#### *PART IV.*

### SOME INFLUENCES WHICH MAY HAVE HELPED TO SHAPE THE SHAKESPEARE VOCABULARY.

THE Shakespeare Poems have never been subjected to that rigid external criticism which the Plays have undergone. Nor can it hardly be claimed that any comparative internal evidence afforded by themselves is final as to their identical authorship. For while the "Venus and Adonis" is written in stanzas consisting of alternately rhyming quatrains followed by a couplet: the "Lucrece" and "A Lover's Complaint" are in stanzas of seven lines—a quatrain as before, then one line rhyming to the fourth line thereof being inserted before the couplet. "The Passionate Pilgrim" again, is a heterogeneous collection of irregular and regular verses, two of which were by Thomas Heywood—one at least by Christopher Marlowe, and the rest mainly by Richard Barnefield (though no editor seems to have the courage to remove any of these verses from our Shakespeares). The "Phoenix and the Turtle" and the "Threnos" are again, respectively, in stanzas unlike each other or any of the above-named pieces. The Sonnets (which Steevens said nothing but an act of Parliament would bring anybody to read, but which Armitage Brown, in

1836, appears to have read nevertheless) are again of a prosody by themselves. But no one of these seems either structurally or substantively to suggest any other of them; or, still less, to suggest an identity of authorship with the dainty and incomparable Songs scattered throughout the Plays. Thrown back upon title-pages and dedications we are, if possible, still more at sea!

As few things, probably, are less reliable as evidence than the Elizabethan title-pages, the fact that the "Venus and Adonis" bore no name of an author upon its title-page is doubtless immaterial. As to the dedication of that poem to Southampton, almost everybody, in those days, dedicated things to Southampton. The chapter of the history or Letters which treats of the Patron in Literature is the chapter which, most of all, Letters should care to blot. And never was literarian more abject, or patron more greedy of adulation, than in the early days of Shakespeare's London. As Sir Philip Sidney (who possessed that life-saving quality, a sense of humor) said: as soon as a rich man showed an interest in poetry or in the producer of poetry, the poets declared him "to be most fair, most rich, most wise, most all. You shall dwell on superlatives and your soul shall be placed with Dante's," etc. And, as Southampton made a point of posing as the Mæcenas of Elizabeth's Court, and sought out poets, instead of waiting for them to seek him, he secured the lion's share of the sycophancy, and most of the dedications, to himself. Nash, Chapman, Florio, Barnabie Barnes, Gervaise Markham, Samuel Daniel, John Davies, Matthew Roydon, and

plenty of even lesser-known men, crooked to him the pregnant hinges of the knees and some thrift doubtless waited upon their fawning. If Shakespeare followed the mob and dedicated to his lordship the Poems and the Sonnets, in sycophancy to a youth ten years his junior, he of course surpassed them all in that line as well as in any other.

It may well have been that Shakespeare, a new-comer in London, condescended to this only at the threshold; when he felt, like the rest, that he needed patronage. If so, one of our difficulties is removed, for it was only his lesser work that he so degraded. He might, when he was dinnerless, say—if he, indeed, wrote the Sonnets—that Southampton's eyes had taught the dumb on high to sing

And heavy ignorance aloft to fly,  
Had added feathers to the learned's wing  
And given grace a double majesty,\*

just as Barnabie Barnes declared that they were "the heavenly lamps that gave the masses light," or Gervaise Markham, who rhymes that Southampton's "eyes," "crown the most victorious pen," or all the rest of that crowd of sycophants. But if he did, he at least preserved his sense of the absurdity in another sonnet in which—like Sidney—he laughed at the whole flatulent and ridiculous business. In Sonnet CXXX. (if he wrote it) Shakespeare says plainly,

My mistress' eyes are nothing like the sun ;  
Coral is far more red than her lips' red :  
If snow be white, why then her breasts are dun ;  
If hairs be wires, black wires grow on her head.

\* Sonnet LXXVIII.

I have seen roses damask'd, red and white,  
But no such roses see I in her cheeks ;  
And in some perfumes is there more delight  
Than in the breath that from my mistress reeks.  
I love to hear her speak,—yet well I know  
That music hath a far more pleasing sound ;  
I grant I never saw a goddess go,  
My mistress when she walks, treads on the ground ;  
And yet, by heaven, I think my love as rare  
As any she belied with false compare.

Whether this sonnet is Shakespeare's or no, certainly in days when he dined, and wrote plays, he dedicated his plays to no patron or no patron's eyes. The only dedication they ever bore was written by two of Shakespeare's fellows after his death, and then not to Southampton, but to Lord Pembroke\* to whom—being at the time Lord Chamberlain, the official censor of plays—it was rather proper that a collection of plays should be dedicated. Since the English vocabulary of the Plays bears no resemblance to the English vocabulary of those Poems and Sonnets, this speculation only carries us further afield. Nor is it without a bearing on the question, that sonnets and dedicatory poems to everybody (especially Southampton), and by everybody, were the vogue of the day. And the collection of rhymes by anonymous authors, sonnets and otherwise, bound up with an anonymous title-page (bearing neither name of author nor of publisher), put forth in 1601, had the same vignette as the anonymous title-page, bearing no author's name, to the

\* But why his brother Montgomery was coupled in that dedication, no reason has ever appeared.

"Venus and Adonis."\* Possibly, however, it would be unwise to lay too much stress upon this fact alone, for it is notorious that, among the Elizabethan printers, these vignettes and head- and tail-pieces were passed along from one printing house to another.† But the fact remains that these poetical compositions, anonymous or assigned, were apt to be dedicated to some patron; even the anonymous collection of 1601 having as dedicatee "the true-noble knight, Sir John Salisburie."

In searching for the sources of Shakespeare's English, students have naturally turned to the one book known to have been certainly accessible to the Warwickshire lad—the English Scriptures. Let us look into this a bit.

The first Bible authorized to be publicly read in the churches, by decree of Henry the Eighth (which is called "the Great Bible"), was first printed in November, 1539, twenty-five years before Shakespeare was born, and was speedily made accessible to everybody. Copies were chained not only to the pulpits in churches, but to posts in public places in the streets such as Paul's Cross, in London. A copy was chained to a desk in the very grammar school Shakespeare attended. At least so much may be conjectured from the fact that, in 1674, a Mr. Aspinall presented a new book to the school, and the town paid fourpence for a chain for it; doubtless a renewal, and not an innovation, for there do not appear to have been any decrees on

\* See frontispiece and cut of the anonymous title-page, *ante*, p. 55.

† See "The Bankside Shakespeare," vol. xx. pp. xx.-xxiii.

the subject, or any fresh customs as to Bible distribution in that year.\* This "Great Bible" was only very slowly superseded by "the Bishops' Bible" a new translation by the bishops, by decree of Henry the Eighth (who said in effect to his bishops, "if the present version of the Scriptures is not right, make it right"), and so was probably the Bible which young Shakespeare would have been familiar with, if he were familiar with any. This Bishops' Bible was given out in the year of its translation, 1568.

Meanwhile, in 1560, four years before the birth of Shakespeare, there had come the Geneva, or "Breeches" Bible. This translation, printed by the Calvinists in Geneva, was the version used chiefly by the Puritans, and not used at all in the established Churches.

So here were three Bibles, to any one of which Shakespeare might have had access. However they may verbally differ, their variants in sense are insignificant. The texts of all recognized versions of the Scriptures from the Wycklif to the King James version (which also was to come within Shakespeare's day—thus making four great translations extant within his lifetime) convey sub-

\* "To Walton for chaines for the book which Mr. Aspinall gave to the school, 4 *d.*" The annual charge on the town of Stratford for support of its grammar school, was in 1568, £20 13; £20 of which was for the salary of the master and his assistants. The pay of the superintendent was eight pence, or at the rate of one-sixth of a penny a week. These figures seem to suggest that the grammar school could not have been on the extensive scale which is predicated for it on the intellectual output of one of its pupils. See *ante*, pp. 43-49.

stantially the same meaning to the reader. Which of these Bibles, if any one of them, was Shakespeare familiar with? This, perhaps, involves the ancillary and antecedent question, was Shakespeare a Papist or a Protestant?

But this question, at least, need detain nobody long. William Shakespeare, son of John Shakespeare, was born and died in the Old Faith. Certainly that the father, John, was a Roman Catholic and a recusant under Elizabeth's acts of uniformity, and was repeatedly fined for refusing to attend the Protestant services—the Stratford records profusely testify.

The only person within a century of Shakespeare's date who ever made a statement on the subject, one way or the other, verbally or on paper, was Archdeacon John Davies, the Vicar of Sapperton, Gloucestershire, a clergyman of the Establishment.

In or about the year 1703, Archdeacon Davies made some autograph notes upon the Diary of the Rev. William Fulman (also a clergyman of the English Church); and, among these notes, is the following direct statement:

"He (Shakespeare) died a Papist." Now, as Archdeacon Davies was a Protestant clergyman, this statement is what lawyers call "a declaration against interest," and therefore one to which great weight is to be reasonably given. Moreover, the use of the word "Papist," instead of "of the old Faith" or "Catholic," shows that the statement was made reluctantly and with feeling. Even if contradicted, these considerations would favor it.



But it stands uncontradicted! In cases of a conflict of documentary or of oral evidence, or of tradition, a historian has undoubted right to use his own judgment to a certain extent, or, at least, to give his opinion as to the burden of probability. But where there is but one statement of fact, either way, and that statement is made by a contemporary and eye-witness, and it has stood untraversed for three hundred years, an expression of judgment personal to the historian seems rather uncalled for.

Doubtless, had anyone, during Shakespeare's active life, demanded of him whether he was of the Old or the New religion, he would have hesitated quite as long as the most circumspect of his nineteenth-twentieth century commentators. His life was not concerned with church politics, with questions of discipline, or ritual or ecclesiastical differentiations. He lived in an era when, more than ever before or since, polemical points were undiscussed, were in a state of suppression, of neutrality, and of peace. For Elizabeth, least of anybody, was likely to forget that her own birth, by any law civil or canonical, was doubtful, her mother's marriage to the king having been annulled; and, not unfortunately for her desire to minimize ecclesiastical questions, she had come to the throne of a people heartily tired of religious quarrels, persecutions, and martyrdoms. Her first care had been to initiate a neutral and conciliatory policy, and she had never suffered it to relax. She proposed making all her subjects over into supporters and friends of her throne.



She allowed no criticisms, bickering reflections—no comments even upon the absurdities of the Puritans—to be aired in public; uttering decrees\* and recommending statutes, when necessary, to insure the performance of her will. As for the differences between Roman and Anglican, for once in English history they were for the nation as a whole completely at rest. The transfer of the throne from Mary to Elizabeth had operated as a transfer of the supremacy of the church from Roman to Anglican. But while here and there a politician or a scholar may have looked askance at the result, the people certainly knew no difference. Out of nine thousand four hundred of the parochial clergy less than two hundred hesitated to acquiesce in the change.

The strictest Roman Catholic families recognized the rite of baptism as administered in the Established Church. They could not do otherwise, in fact, since there was no other to recognize—nearly a century was to elapse before Protestant baptism was declared by Rome invalid. The same church edifices were there, the same clergy read the same services and administered the same sacraments. And—as we shall see—all the people were church-goers, under penalties if not otherwise. Moreover the priests were not only their spiritual, but temporal advisers—the regulators of the social intercourse, their business, their festivals, and their sports. Most important of all, these very priests were the schoolmasters of the children, and what learning there was, or even what was

\* See “The Bankside Shakespeare,” vol. i. p. 7.

called learning, namely the power to teach smatterings of Latin, was possessed only by the clericals, or clerks—who were of course hold-overs from the old system of monasteries, foundations, and poor-schools. Moreover, there was an attempt, even on the part of those in authority, to promote acquiescence. De Quadra, in 1562, wrote to the Spanish Minister at Rome, “begging him to ask the Pope, in the name of English Catholics whether they might be present without sin, at the common prayers.” The case was a new, and not at all an easy one, for “the Prayer Book contained neither new or false doctrine. The prayers themselves were those of the Catholic Church, altered only so far as to omit the merits and the intercession of the saints; so that, except for the concealment and the injury which might arise from the example, there would be nothing in the compliance itself positively unlawful.”

Authority itself was more or less, in view of Elizabeth’s desire for conciliation, inclined to wink at the letter of the statutes. At least up to the date when Bishop Hooker wrote his “Ecclesiastical Polity,”\* numbers of clergymen had been admitted to the ministry of the Church of England with no better than Presbyterian ordination. “No one of the Church of England in those days thought of calling into question the validity of the orders and sacraments of the Reformed Churches,” says Dr. Blakeney, in his “Book of Common Prayer in Its History and Interpretation.” † “Near the end of Elizabeth’s reign, Hooker, in his celebrated work

\* Cf. Keble’s Edition, vol. i. p. lxxv.

† p. 630.

in defense of the Church of England, fully concedes the validity of Presbyterian ordination. . . Ministers who had received Presbyterian ordination were admitted to take charge of English parishes without a question as to the validity of their orders." \*

This state of affairs continued easily to 1665, of which date Froude says: "There was still an established church in England, and the constitution of it had not yet been altered. The Presbyterian platform threatened to take the place of the Episcopacy, and soon did take it. But the clergyman was still a Priest, and was still regarded with pious veneration in the country districts, as a semi-supernatural being. The altar yet stood in its place, the minister still appeared in his surplice, and the prayers of the Liturgy continued to be read or intoned. The old familiar bells, Catholic as they were in all the emotions they suggested, still called the congregations together with their musical peal, though in the midst of triumphant Puritanism."

It is certain that, though his business interests and investments compelled him like every other of Elizabeth's subjects to outwardly "conform," at some time before his death Shakespeare, by some desired formality, expressed his wish to die in the old religion, the religion of his father and of his race. Archdeacon Davies' statement that "he died a Papist" stands solitary and unimpeached to that effect. As part owner of the tithes, he was a lay-rector of the Foundation and so entitled to sepulture in the Chancel of Old Trinity, even though, at

\* Fisher's "History of the Reformation," pp. 333-335.

that time, it was a Protestant church. So nothing can be predicated to the contrary of the Arch-deacon's statement from the fact of such sepulture.

It would seem that these considerations sufficiently account for Shakespeare's practical ignoring of the Scriptures in his plays, alluding to them if not flippantly or contemptuously, at least only when any of their familiar stories happened to serve his purpose of the moment. As to the Scriptural narratives, legends, and miracles, these, for more than three hundred years, in Miracle Play, Mystery, and Morality, had been acted, from platforms in the streets and in inn yards. Grossly, and, as we now regard it, obscenely, but still they were acted, and from them, repulsive as it is to contemplate, the people were left to learn all they learned of Scripture lore.

These Miracle or Mystery plays did not disappear from English custom until about the year 1580. They were so general and so near to the masses of people, who drew their only familiarity with biblical lore from them, that even the priests would appeal to them as proofs of what they themselves preached. There is a story, for example, of a village priest in Warwickshire who preached a sermon on the Articles of the Creed, ending with this adjuration: "These artycles ye be bounde to beleve, for they be trew and of auctoryte and yf ye beleve not me, then for more suretie, go your way to Coventry, and there ye shall see them all playd in Corpus Christi playe." Even as lately as 1644 the Rev. John Shaw, temporary chaplain of a village in Lancashire, says that he found an old man of sixty,

who "professed that he could not remember that ever he heard of salvation by Jesus Christ but in a play at Kendal called Corpus Christi Play, where there was a man on a tree, and blood ran downe."\* And it is notable that in instances where the Mystery or Miracle play departs from the Scriptural description Shakespeare follows the Mystery or Miracle, and not the Scriptural text. For example: King Herod, in the New Testament, is a dignified, even if a cruel, ruler—and acts rationally for his own protection as, he infers from the Magi, it is his policy to do. But in the Miracle plays he is represented as a sort of madman, who rants and rages, sword in hand, even descending from the platform and running amuck among the spectators,—crying, "I stamp, I stare, I loke alle abowtt, I rant, I rave, and now run I wode" (or as the stage direction had it, "here Erode ragis in the pagoud and in the strete also"). It is clearly this Herod, and not the Herod of the New Testament, Shakespeare has in mind when he cautions the actors not to "out-Herod Herod!" Evidently also the allusion to St. Peter keeping the keys of Heaven, the statement that Judas was hanged on an elder tree, or that Sampson was bound with green withes†, that "The Scripture says 'Adam digged'" when the Scripture says nothing of the sort, Goliath with a weaver's beam, etc., etc., had sources outside of the Scripture text.

\* Cf. Welker Given's "Further Study of the Othello," New York, The Shakespeare Press, 1899, chapter v., as to Shakespeare's constant indebtedness to the Miracle and Mystery plays of his youth.

† *Ante*, p. 428.

That Shakespeare re-purged these Scriptural stories of the repulsiveness in which the Mystery actors had clothed them is only another exhibition of the Shakespeare method. The dramatist who spiritualized the seduction of a maid-of-honor by a prince who, on being begged to make her an honorable lady, heartlessly told her to go to a "nunnery" (a cant name for a brothel) into the romance of Hamlet; who created the splendid "Merchant of Venice" out of one of the grossest tales ever put on paper, was of course the man to make anything he handled pure and sweet.\* But the employment of Scriptural incident in the plays helps out in no wise the question as to whether Shakespeare used one Bible, or another Bible, or any Bible. Still less can we predicate from the use of them any predilection in the dramatist for Roman, Anglican, or Puritan formularies, or any study by Shakespeare of Holy Writ.

But Shakespeare saw that other, and sadder, picture to which we have already in passing alluded. The times that he lived in were bad times for the Church, still worse for the priests of the Church. The stately Roman system, with all its wealth and magnificence and social power, had just gone toppling down. The new Protestant Church was just coming into life. Among the country folk that clung, with peasant conservatism, to the old faith, there was no reverence or love for the new faith that came from Westminster or from Geneva. The

\* See Mr. Given's "Further Study of the Othello," New York, The Shakespeare Press, 1899, for further examples of Shakespeare's refining art.

village pastors of the new church were desperately poor, and for the most part miserably ignorant. If they were pious at all, it was after the fantastic piety of Puritan sects; ridiculed by people of culture, despised by the privileged and the gentle. If they were not pious they lived mean and sordid lives, not lifted above the average of their flock by any superiority of learning or circumstances. Abject and crushed by their social degradation, many of them broke from the restraints of old vows, and married, and their wives, according to the view of their neighbors, and of the Queen herself, were hardly better than prostitutes, while their children were held to be but bastards.\* Even the priests settled over the valuable livings were obliged to be worldly, watchful, and time-serving to keep their temporalities. The days of the "Vicars of Bray," who had resolved that, whatever King did reign, they would still be Vicars of Bray; the sudden shiftings of the crown from Protestant under Henry the Eighth to Papist under Mary, then to Protestant again under Edward and Elizabeth, had left their effect on many unfortunate clericals. England was full of priests without cures, who lived as they might, to whom little attention was paid except in charity, and who were called "Jack priests" and "hedge priests," and, in derision, addressed as

\* Shakespeare's sketch of "Sir Nathaniel," who was one of these "hedge priests," is therefore of the greatest historical value, just as in the scene where Falstaff goes on recruiting service is the best extant sketch of the fraud and covin resorted to by the pressing officers in Tudor times. We could ill spare these photographs from life.



"sir" (Sir Nathaniel in "Love's Labor's Lost" was one of these. Sir Oliver Martext in "As You Like It," who is called "a vicar" in the stage directions, and Sir Hugh Evans in the "Merry Wives," were types of them, and perhaps of Shakespeare's opinion of them.) Of course the rich parish rectors and vicars in government establishments were quite another kind and class. But of these Shakespeare is silent. Of theology as preached in the pulpit Shakespeare is also silent. When he deals seriously with the clergy at all he only mentions Bishops, and his Bishops never talk religion, but only statecraft and politics (just as Friar Lawrence's ministrations were more medicinal than spiritual). Moreover, at about the time of Shakespeare's youth, the people had grown tired of the Morality (the successor of the Mystery, as the mystery was the successor of the Miracle) Play. Morality actors had seen this and had not hesitated to introduce "Interludes" (*i. e.*, horse-play and antics of any sort) to amuse their audiences. And, naturally, as this was all the people cared for, they soon began to discard everything else, and "Interludes" became a name for popular performances and the name began to appear in various prohibitive statutes for their regulation. Except in the pomp and circumstance of worship—ritual processions, coronations, baptisms, marriages, and christenings of the great—the England of Shakespeare could hardly be called a religious nation. The civil marriage was insisted on\* (as Dr. Johnson said it should

\* "Consider what importance to society the chastity of woman is! all property depends on it!" Boswell's Life of Johnson (Birk-



be, a century and a half later), to preserve the succession of estates.

But though we may be forced to relinquish a theory that the Scriptures, in any one of the three versions extant in Shakespeare's earliest working life, influenced him or taught him his English, perhaps there was a religious agency which affected both his style and his diction. In the days of Henry the Eighth the ritual or liturgy of the established churches had not included a book of common prayer, though there had been and were what were called "Primers" in English, *i. e.*, books of prayer (any prayer that the compilers pleased to insert \*) for young people, as well as for the average adult worshiper. In the reign of Edward the Sixth came the first attempt at Uniformity, and, in 1549, and again in 1552, the two Prayer Books of Edward the Sixth were promulgated. The act of Uniformity, 1549, so called (2 and 3 Edw. VI. cap. 1. †) provided that the various books of Common

beck Hill's Ed., V. 207. I think it (the legitimation of offspring by subsequent marriage of parents) a bad thing, because the chastity of woman, as all property depends upon it, being of the utmost importance, . . . children by an illicit connection should not attain rights of full lawful parties by the posterior consent of the offending parties.—*Id.* II. 457.

\* These Primers usually contained the Creed, the Lord's Prayer, the Ten Commandments, the Seven Penitential Psalms, the Litany, the Seven Works of Mercy, and the Seven Deadly Sins.

† Tr. Statutes of the Realm IV. 37. The Second Edward VI. Act of Uniformity—(5 and 6 Edw. VI. cap. 1)—The Statutes of the Realm IV. pt I. p. 130, confirmatory of the above, making only minor additions.

Prayers known as the "Uses of Sarum," the "Uses of Lincoln," etc. (which were in Latin), were thereby superseded and the Prayer Book in the vernacular substituted. The Edwardian Act did indeed provide (2 and 3 Edw. VI. cap. 1) "always that it shall be lawful to any man that understands the Greek, Latin, Hebrew tongue or other strange tongue, to say and have the said prayers—heretofore specified—of Matins and Evensong, in Latin or any such other tongue, saying the same privately as they do understand and for further encouraging of learning in the tongues in the universities of Cambridge and Oxford, to use and exercise in their common and open prayer in their chapels (being no Parish churches) or other places of prayer, the Matins, Evensong, Litany and all other prayers (the Holy Communion commonly called the Mass, excepted) prescribed in the said book prescribed in Greek, Latin or Hebrew, anything in the present Act to the contrary notwithstanding." But the vernacular Prayer Book was to be used in all the churches, and attendance at Church was made compulsory under pain of punishment by the censures of the Church.\* The Prayer Book of 1549 retained the old phrases "Matins" and "Evensong." But the later one of 1562, which, with modernizations as required, is substantially the Book of Common

\* This censure was made discretionary. The Act providing that "the archbishops, bishops and all other their officers exercising ecclesiastical jurisdiction as well in places exempt as not exempt, within their dioceses shall have full power and authority by this Act to reform, correct and punish by censor of the Church all and singular, persons," etc., etc.

Prayer of every service and of to-day, substituted for these the words "Morning Prayer" and "Evening Prayer."

In the swiftly succeeding reign of Philip and Mary all these acts were abolished. But they were restored again under Elizabeth when the ecclesiastical situation becomes interesting to this Inquiry, by reason of the birth of Shakespeare. In the first year of Elizabeth was issued the Act of Parliament (I. Elizabeth, cap. 2., 1559) known as Elizabeth's first Act of Uniformity. This restored as the law of the realm the Act of Edward VI. above cited, except that the section above quoted allowing worship in the Latin tongue was specifically abolished. This Act contained also the following sections with which this Inquiry is particularly concerned: "And that from and after the (said) Feast of the Nativity of St. John Baptist next coming, all and every person and persons inhabiting within the realm or any other the Queen's Majesty's dominions shall diligently and faithfully, having no lawful or reasonable excuse to be absent, endeavor themselves to resort to their Parish church or chapel accustomed, or upon reasonable let thereof, to some usual place where common prayer and such service of God shall be used in such time of let, upon every Sunday and other days ordained and used to be kept as Holy days and then and there to abide orderly and soberly during the time of common prayer, preaching or other service of God, there to be used and ministered: upon pain of punishment by the censures of the Church, and also upon pain that every person so offending shall forfeit for every such offence

twelve pence, to be levied by the church warden of the parish where such offence shall be done, to the use of the poor of the same parish of the goods, lands and tenements of such offender by the way of distress." "Provided also, and be it enacted by the authority aforesaid, that the books concerning the service shall, at the cost and charges of the parishioners of every parish and Cathedral Church, be attained and gotten before the said Feast of the Nativity of St. John Baptist next following: and that all such parishes and Cathedral Churches or other places where the said books shall be attained and gotten before the said Feast of the Nativity of St. John Baptist shall, within three weeks next after the said books so attained and gotten, use the said service and put the same in use according to this act." The words "all and every person or persons" included all minors—wards, servants, and apprentices; and the parents, guardians, or masters respectively of the same, were charged thereby to enforce it, as to these.

Even this was found insufficient, however, and a penalty by way of cumulative fine was enacted by 23 Elizabeth, c. 2, which imposed a fine of twenty pounds upon all persons over the age of sixteen who should for an entire month absent themselves from the church services. But the hardship of this statute worked its own nullity. For by coming to church once a month the heavier fine was avoided, while the three twelpences would be cheerfully paid by those who deemed it a small tax for enjoying their own consciences. Such an one was John Shakespeare, the poet's father, whose name con-

tinually appears as a recusant mulcted of the minor fine; and that in his recusancy he had the sympathy of his neighbors also unmistakably appears. A survivor of the reign of Mary, and a follower of the old Faith, he sturdily refused to conform except outwardly for the sake of peace and safety, and remained a recusant at heart, and paid his fines; it being entered on the Records of his numerous mulctings (with others) that "it is sayd that these (nine) persons coome not to church for feare of processe for debte"; a perfectly transparent subterfuge, since never under English law was there a time when process for debt was levyable on a Sunday except on affidavit that service could not be served on the defendant on a weekday (Institutes, II. 264, Coke's Reports, p. 602). But John Shakespeare as a public officer could not have been always in hiding—and there is never a record of a process for debt against him returned *inventus non est*. That entry was doubtless meant to bear a grim humor of its own for those who knew!

In short, young Shakespeare saw neither religion nor ecclesiastical systems in their attractive forms. His father obliged to conceal his convictions, the dominant church supporting a vagrant clergy, and the common talk full of shrewd and coarse innuendo concerning clerical orders: these all left their impressions, and could not but have influenced his own tendencies in later life!

But, in spite of it all, he would thus have been obliged in his nonage to have attended the church services, more or less regularly, and so must have become more or less familiar—could not have

avoided becoming familiar—with the church's sonorous and stately liturgy, as it was intoned or read, at least once a week in his boyish hearing, in Trinity, the Stratford parish church.

Of this Liturgy, conducted in the vernacular, the Psalter was the translation of David's Psalms taken from the Great Bible (as indeed it remains to this day in the prayer books of the English and American church alike).

But if it affected the diction of the growing man, that influence was insensible and indirect. For we look in vain, in the Plays, for any use of the figures or tenets of either Bible or Psalter. The word "Bible," as applied to bound volumes of the Scriptures, though in constant employment,\* is not one of Shakespeare's twenty-one thousand vocables.

There are numerous works entitled "Shakespeare's Knowledge and Use of the Bible," "Bible Truths with Shakespeare Parallels," etc. But they are of absolutely no value. Even the most ambitious of them, Bishop Wordsworth's, hardly touches the dignity of a parochial sermon. What the good Bishop calls his "parallelisms," like the parallelisms alleged by certain Baconians, are attenuated to quite comic lengths, and could be managed equally with any other contemporary literature.

Shakespeare uses the terms "Holy Writ," or

\* "As for the Byble that the master hath, I wend the uttermost pryze had not passed mark" (The Paston Letters, 592, II.) "To force the Christians from their Bibles" (Nelson's Feasts and Fasts, XVIII. 1537. Letter from Coverdale to Cromwell for the sale of his Bibles.)

"Scriptures," but three times each, and then familiarly and even slightly in the course of other matters.\*

Certainly our good Bishop Wordsworth can hardly predicate either Shakespeare's use of the Bible, or eagerness to impress his readers with its saintly precepts, from such passages as "There is to be sure, another flood toward, and these people are coming to the Ark" †: "Yet was Solomon so seduced, and he had a very good wit" ‡; "He was rheumatic and talked of the whore of Babylon"; § "A' saw a flea stick upon Bardolph's nose and a' said it was a black soul burning in hell-fire;" || "The sons of Edward sleep in Abraham's bosom" (King Richard's comment on two children he has just murdered); ¶ or from Shylock's boast of his making his money breed as fast as Joseph's trick made Laban's sheep drop piebald lambs,\*\* or Ham-

\* The devil can cite Scripture for his purpose, "Merchant of Venice," I. iii., 99. With a piece of Scripture tell them that God bids us do good for evil [which the context shows to be Richard's usual irony]. "Richard Third," I. iii. 339. The Scripture says Adam digged, and how could he dig without arms? "Hamlet," V. i. 4. So Holy Writ in babes hath judgment shown, "All's Well," II. i. 14. With odd ends stolen out of holy writ, "Richard Third," IV. iii. 52. Strong as proofs from Holy Writ, "Othello," IV. iii. 32.

† "As You Like It," IV. iv. 36.

‡ "Love's Labor's Lost," I. ii. 80.

§ "Henry the Fifth," II. iii. 41.

|| *Id.*, II. iii, 43. This, Mr. Given thinks, comes direct from a miracle play ("Further Study of the Othello," p. 105).

¶ "Richard the Third," IV. iii. 38.

\*\* "Merchant of Venice," I. iii. 72.



let's guying of poor old Polonius about Jephtha's daughter and the probability that her sacrifice was to perpetual virginity rather than to death,\* or Clarence's reference to the same theory.†

But, be all this to the contrary notwithstanding, Shakespeare, in his nonage at least, could not have escaped being drilled in the Liturgy of the English Church, or at least in important parts thereof. In 1559 the Queen published what are cited as "the Injunctions of Elizabeth, to be kept by the people, as they will avoid her Highness's displeasure and the pains of the same hereafter expressed." Here follow the two Injunctions more especially relating to the young, viz.:

"V. Item: That every holy-day, through the year, when they have no sermon, they [*i. e.*, the priest] shall, immediately after the Gospel, openly and plainly recite to their parishioners, in the pulpit, the Paternoster, the Creed and the Ten Commandments in English, to the intent that the people may learn the same by heart: exhorting all parents and householders to teach their children and servants the same, as they are bounden by the law of God and conscience to do."

"XLIV. Item: Every parson, vicar and curate, shall, upon every holy-day, and every second Sunday in the year, hear and instruct all the youth of the parish for half an hour at the least before evening prayer, in the Ten Commandments, the Articles and the Belief, and in the Lord's prayer, and dili-

\* "Hamlet," II. ii. 429.

† "3 Henry the Sixth," V. i. 91.



gently examine them and teach the catechism set forth in the book of Public Prayer."

So, without proceeding further in any speculation as to what young Shakespeare's early training or opportunity may have been, here at least, we rest upon certainty, and know of at least one regimen in the which he must have been instructed and exercised,\* in the formative years of his illustrious life.

But as to whether, when a man begins to put pen to paper himself he can discharge himself of the influences with which his youth was surrounded; and whether his style will discard the nobler, any more than it will the meaner, influences which encompassed him as a lad—let everyone judge for himself.

The book most to Shakespeare's taste, and nearest to his elbow, seems to have been the second edition of the *Chronicles of Raphael Holinshed*, a fellow Warwickshire man.†

Out of that work Shakespeare not only forged the

\* An original copy of these Injunctions is preserved at the British Museum cited as 5155, a. 14.

† In his will, made October 1, 1578 (proved April 24, 1582), he describes himself as Raphael Hollynshed of Bromecotte, in the County of Warr (that is, Bramcote, in the County of Warwick). It will be interesting to consulters of the foregoing Glossary to see that the Warwickshire dialect word "pickthanks" (pp. 180, 344), which Shakespeare uses in the plays, Holinshed also uses, in precisely the same sense of a busybody, newsmonger, or "carry-tale." "Thus were the father and the sonne reconciled betwixte whom the sayd Pickthanks had sowne division," Boswell Stone's "*Shakespeare's Holinshed*," London, Longmans, 1896. III. 539, 2.28.

structural plots of his semi-historical "Cymbeline," "Macbeth," and "King Lear," but practically constructed his Plays of "King John," "Richard II.," and the first and second "Henry IV.," "Henry V.," first, second, and third "Henry VI.," "Richard III.," and "Henry VIII." Shakespeare's treatment of "Richard III." quite parallels Holinshed's account of that king; as does also the "Henry IV.," especially the scene where the prince tries on his sleeping father's crown, which is given by both. There are long portions of the play of "Henry V." which are practical paraphrases, in blank verse, of Holinshed, as, for example, the Archbishop's long speech in the second scene of the first act, in Henry's speech to the traitors at Southampton, in Exeter's enumeration of the captives in the eighth scene of the fourth act, and in Queen Catharine's speech in the fourth scene of the second act of "Henry VIII." A great part of "Henry VIII." substantially consists of centos from Holinshed, and the dramatist often reproduces the speeches given by the historian. Thus Holinshed says that Henry answers the defiance of Mountjoy, the herald: "I wish not anie of you so unadvised as to be the occasion that I dye your tawnie ground with your red blood." Shakespeare merely reduces this to rhythm, thus:

" If we be hindered  
We shall your tawny ground with your red blood  
Discolor." \*

Still more curious is the following: Holinshed remarks, in his "History of Richard III." "Before

\* " Henry V.," III. vi. 169.

such great things men's hearts of a secret instinct of nature misgive them, as the sea, without wind, swelleth himself before a tempest." Shakespeare saw the appositeness of the simile and paraphrased it:

"By a divine instinct men's minds distrust  
Pursuing danger—as by proof, we see  
The water swell before a boisterous storm."\*

In "Cymbeline" Shakespeare again repeats Holinshed, even to the proper names, though the orthography is revised, as, Cloten for Cloton, Imogen for Innogen, Cadwall for Cadwallo, Morgan for Margan, etc. But in "Macbeth," Shakespeare held his imagination in abeyance, and, recognizing in the story a character fit for tragedy on the Aristotelian principle, simply dramatized the chronicle. The circumstances under which Macbeth and Banquo meet the witches, the witches themselves, their prophecies, Macbeth's character, his wife's absolute mental control of him, the plot against King Duncan, the details of the murder (adapted from another narrative in the "Chronicles"), the drunken sleep of Duncan's surfeited grooms, the tempestuous night, the portents, Macbeth's terrors of conscience, the murder of Banquo, the flight of Fleance, the murder of Macduff's family, the exiles in England, the episode of Edward the Confessor touching for

\* "Richard III.," III. ii. 2. So noticeable a token of an approaching tempest even Lord Bacon had noticed, and he twice alluded to it in his "Natural History of Winds." It is everywhere taken notice of that waters do somewhat swell and rise before tempests." And again: "As there are certain hollow blasts of wind and secret swellings of seas before a tempest, so are there in states."

king's evil, the promises of the witches on which Macbeth relied, the narrative of the fight and of his death—are all given by Holinshed in the same order in which Shakespeare uses them. Shakespeare does little more than translate Holinshed's prose into blank verse in Malcolm's and Macduff's speeches in the third scene of the fourth act, which are almost literal. Holinshed says that Macbeth's conscience "caused him ever to fear lest he should be served of the same cup as he had ministered to his predecessor." Shakespeare renders it:

" This even-handed justice  
Commends the ingredients of our poisoned chalice  
To our own lips."

And the entire soliloquy at sight of the visionary dagger, "Methought I heard a voice," etc., is but the poetic amplification of Holinshed's description of the voice threatening vengeance, heard by Macbeth in the dead of night and "preventing anie sleepe coming in his eies."

Even for the comic characters, which are Shakespeare's own, and which cannot by the extremest commentatorial ingenuity be assigned to anybody else's original, Shakespeare finds details in Holinshed. Thus, when the Chronicle tells us that a private soldier stole a pyx out of a church, for which theft he was apprehended, Shakespeare assigns the theft to Ancient Pistol.

But of the English Bible, known of all and accessible of most, the dramatist makes no draft upon any version whatever. Its 1611 translators were to draw upon his plays most liberally for

their vocabulary. But, reciprocally, no translation or translators seem to have had any attraction for the dramatist himself!

Allusion was made in the Preface to the third edition of this work to Ben Jonson's "*sufflaminandus erat*," and to his complaint that Shakespeare was over exuberant rather than artistic. It is curious to find, in the solitary instance where we can feel something like an assurance of a glimpse of Shakespeare's "second heat," something like a confirmation of Jonson's predicate. A happy blunder of some printer's devil, which appears to actually afford us a glimpse into Shakespeare's workshop, occurred on the occasion we have heretofore noticed \* when Shakespeare learned that "Love's Labor's Lost" had been selected to be played at court, and he took occasion to revise; or, as the phrase seems to have been, to "augment" it for such performance.

The evidence seems to be that Shakespeare, in his revisal, either wrote his "augmentations" on the margins of the original draft, or else on slips of paper pinned thereto. And that the copyreader, who stood (as was the custom in printing houses of that date †) at the compositor's elbow, read the whole—text and augmentation alike—and the compositor set it all up together as he heard it.

\* *Ante*, p. 428.

† It must be remembered that the spelling of the quartos was not Shakespeare's, but that of the compositors, who set up by ear entirely, and as these compositors were mostly Germans, this fact alone accounts for many so-called base readings. For other typographical causes, see "The Bankside Shakespeare," vol. xiv., Introduction.

Without pausing to note that here is proof that at least one of Shakespeare's plays (and that one the first which ever bore a title-page with his name upon it as author) was not all printed from stolen actors' lines pieced together—let us run into parallel columns the draft and the “augmentations,” beginning at line 298 of Act IV., thus:

FIRST DRAFT.	AUGMENTATION.
<i>Line</i>	<i>Line</i>
298. From women's eyes this doctrine I derive:	346. From women's eyes this doctrine I derive:
299. They are the ground, the books, the academes	347. They sparkle still the right Promethean fire;
300. From whence doth spring the true Promethean fire.	348. They are the books, the arts, the academes
	349. That show, contain, and nourish all the world.

Nobody, surely, can fail to detect Ben Jonson's “*sufflaminandus erat.*” In the first draft, Shakespeare used the words “the ground” (line 299). In revising he rejects this and substitutes the words “the arts.” His meaning in using “ground” was to say that a lady's eyes were “the ground” of inspiration. His meter had restricted him. But in revising this pretty speech, he substitutes a phrase that not only retains the sense but suits his meter. For “grounds” he expresses his compliment by



*A*  
**PLEASANT**  
**Conceited Comedie**  
**CALLED,**  
**Loues labors lost.**

As it vvas presented before her Highnes  
this last Christmas.

Newly corrected and augmented  
*By W. Shakespere.*



Imprinted at London by *W.W.*  
for *Cuthbert Burby.*

1598.

the words "the arts." And, following closely the idea that the bright eyes of women inspire effort in their lovers, he supplies his own ellipsis. "Promethean fire" does not "spring from" ladies' eyes, except by a labored analogy. But the analogy is simplified, and at once explained, by the revision which prettily puts it that, by sparkling attractively, they become "the books, the arts, the academes that show, contain, and nourish all the world." Again, we have (Act V. scene ii. 805 and *seq.*):

## FIRST DRAFT.

## AUGMENTATION.

*Line*

805. *Biron.* And what to  
me, my love, and  
what to me?

*Line*

825. *Biron.* Studies, my  
lady? Mistress,  
look on me;  
826. Behold the window  
of my heart, my  
eye,  
827. What humble suit  
attends thy answer  
there.  
828. Impose some serv-  
ice on me for thy  
love!

This is, indeed, that richness of an overwrought fancy which Jonson held to be a fault. Shakespeare was evidently in love with Rosaline himself. Rosaline proceeds to answer her admirer as follows:



## FIRST DRAFT.

## AUGMENTATION.

<i>Line</i>		<i>Line</i>	
806.	<i>Ros.</i> You must be purged too. Your sins are racked.	829.	Oft have I heard of you, my Lord Biron,
807.	You are attaint with faults and per- jury.	830.	Before I saw you: and the world's large tongue
808.	Therefore, if you my favor mean to get,	831.	Proclaims you for a man replete with mocks,
809.	Attwelvemonthshall you spend and never rest,	832.	Full of compari- sons and wounding flouts,
810.	But seek the weary beds of people sick.	833.	Which you on all estates will execute
		834.	That lie within the mercy of your wit.
		835.	To weed this worm- wood from your fruitful brain,
		836.	And therewithal to win me if you please—etc., etc.

And yet, however, exuberantly the Shakespearean fancy runs into speech, it rarely seems to tempt to disorder or indifference to the proper sequence of things.

And this Order, and sequence, of things appears to be a kind of touchstone for Shakespearean work almost everywhere! For example, even Falstaff, erratic as he is, and exultant in his

utter disregard of any sense of propriety, will be found to move in the narrative along reasonable lines. He does not, for example, set out to impress soldiers for the king's armies before war is declared. And, impudent as the demand on the Civil Justice was for the loan of £1000, Falstaff would have had some colorable apology for the demand had His Lordship committed him for contempt of court! So again: the meeting of Falstaff and Shallow in Gloucestershire is not, as it appears to be, a mere playwright's device to bring two old pals together, but a compliance with an old statute of the realm which provided that the impressing officer should report to the Justice of the Peace of the vicinage, and make requisition on him for funds to carry on the king's business. (Indeed, this whole portion of the play is a precise exemplification of the method by which an English army was raised, in that interval of time before the days of standing armies, but after the collapse of the feudal epoch, during which the great Crown vassals had been requisitioned for their quotas of troops for the Crown's legions.) It follows, therefore, that if Falstaff had chosen to claim that the Chief Justice, by calling him to account, was sitting as a committing magistrate (that is, a Justice of the Peace), he might have claimed his prerogative as a pressing officer to require for funds, under the statute of Henry VIII. And it is pleasant to think, too, that, in this view of it, poor old Shallow did not ultimately lose the £1000 he loaned Sir John, but could have recouped himself for it of the crown after the peace!

This is only another instance of the Shakespearean tendency to photograph, as it were with X-rays, every phase of life about him—from courtier to courtesan; from Lord Chief Justice to the humblest and foulest “cheater” of the royal revenues.

And yet again, while drawing from every source in books as well as in life—from Holinshed, from North’s Plutarch, from Florio’s translation of Montaigne, from Plowden’s black-letter reports, and even from this old statute at large, which at Elizabeth’s date must have been about as inaccessible to a layman as it would be to-day—from the book nearest to him even in the Stratford schoolhouse, and chained to posts at the crossways—Shakespeare took no theme, drew no lesson, and molded no preachment. From no one of the three great versions of the Scriptures extant in his working life did he borrow, save now and then barely in allusion—as he makes Hamlet allude to Jephtha’s daughter—to color some speech or quip of the instant!

I note, however, one possible exception, and this one which might have come (if it came at all—which is dubious) from the Psalter in the Book of Common Prayer, viz., in Theobald’s exquisite emendation of the crux in poor Dame Quickly-Pistol’s story of Falstaff’s death scene. Theobald read the folio: “His Nofe was as fharpe as a Pen, and a Table of greene fields”—into “His nose was as sharp as a pen and a’ babbled of green fields.” This, some conjectural commentator upon a conjectural reading explains, shows that the precious old reprobate, in his dying moments, tried to repeat from the Twenty-

third Psalm: "He shall feed me in a green pasture, and lead me forth beside the waters of comfort." This is far too lovely to disturb! Better a snatch of the Psalter than a stave of the ribald chorus of "My Lady Green-sleeves," which he aforetime had trolled at the Garter Inn in Windsor and at the Boar's Head in East Cheap, which—if for anything "green," Falstaff's character context might have called for. Perhaps, and let us hope so, the sub-commentators are right! And perhaps Shakespeare did mean to let the dying old man's mind recur to the beautiful Psalm—of his own perhaps—but certainly of Shakespeare's own, childhood memory.

# AN INDEX

OF

## WARWICKSHIRE WORDS AND PRONUNCIATIONS.

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